

**A Comparative Study of the Greek and Indian Perfect  
Tenses with special reference to Homeric Greek.**

**By**

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οὐδὲ γὰρ πάντως τὴν αὐτὴν διασώζει διάνοιαν  
μεθερμηνευόμενα τὰ ὀνόματα, ἀλλ' ἔστι τινὰ καὶ  
καθ' ἕκαστον ἔθνος ἰδιώματα, ἀδύνατα εἰς ἄλλο  
ἔθνος διὰ φωνῆς σημαίνεσθαι.

- Iamblichus, De Mysteriis, VII. 5.

- 'For it is by no means always the case that translated terms preserve the original conception; indeed every nation has some idiomatic expressions which it is impossible to render perfectly in the language of another.'

\* \* \*

arthanityahparikṣeta. Nirukta. II. 1.

- 'One should interpret (inflected) words according to the meaning.'

ekā kriyā dvýarthakarī bhavati.

- 'One (inflected) verb has two meanings.'

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## SUMMARY

Introduction: In the introduction I have first of all set forth the subject matter of my dissertation, and I then discussed the meaning and nature of aspect. It has been my endeavour to show that in IE three verbal stems - present, aorist and perfect - had originally three basic meanings. The present stem, which is incomplete or imperfect, expresses durative, cursive, iterative, conative, customary, etc. actions; whereas the aorist stem is either momentary or instantaneous, ingressive or terminative. The perfect stem, apart from its nature of being intensive, is used to signify a complete action as well as a stative and resultative one. Besides these, some of the Homeric perfects are used with a present meaning, the corresponding pluperfect being used in a preterite sense. In determining the relation between time and aspect, it is stated that they are intertwined. Having discussed the part played by mood and aspect, a survey of selected literature on aspect, beginning from Yāska, Pāṇini, Dionysius Thrax, and others down to the modern scholars, has been put forward. After this introduction the perfect-system in Homer and in the Rgveda has been analysed.

Chapter I. The examples of the perfect indicative as found in Homer are analysed in comparison with those of the Rgveda. The analysis shows that the examples of the perfect indicative can broadly be divided into three distinct categories. Some examples are used to refer to a past

(completed) action, while some are used to refer to a past action extending into the present (= Resultative). Most of the examples are found with present meaning. In this category, some examples show intensive meanings, while others express a state, and in a few examples, where the intensive meaning is blurred, they seem to have been used simply with present meaning.

Chapter II. The examples of the perfect subjunctive are analysed. The perfect subjunctive is used in a hortatory sense as well as in a future or present meaning. The perfect subjunctive also refers to purposes.

Chapter III. In a similar way, the examples of the perfect optative are analysed and it is shown that the perfect optative is used in a precative and potential sense. It is also used in clauses.

Chapter IV. This chapter deals with the perfect imperative where the examples are used as prohibitions, commands, requests, etc.

Chapter V. Here the examples of the future perfect are dealt with. After discussing the meaning of the future perfect and the simple future, the examples of the future perfect are analysed. It is shown that some examples of the future perfect are used to refer to a completed act in the future, while others are used with intensive meaning corresponding to the present perfect indicative.

Chapter VI. After discussing briefly the nature of the Greek and Sanskrit pluperfect, the meaning and uses of the pluperfect are stated, comparing and contrasting with the imperfect and aorist. The results, derived after analysing the examples of the pluperfect, are set forth as follows: some examples denote the completedness of an action in the past, and some refer to the priority of a past action to another past action, and some express a final action in a series of actions. Some pluperfect forms signify a simple preterite tense corresponding to the present perfect indicative, expressing (i) a plus quam perfectum intensivum, (ii) a stative, and (iii) a simple past tense, mainly in the description of works of art, etc.

Chapter VII. The perfect infinitive is used to express a past action and also in a resultative sense, and in a present sense, which is intensive, stative and simple present. The perfect infinitive is also used in an imperative sense. A few examples of the future perfect infinitive are also given in this chapter.

Chapter VIII. In analysing the uses of the perfect participle in this chapter, it is stated that some perfect participles are used as adjectives while others show a verbal character. This last is used to refer to a past or anterior or contemporary action, as resultative, and with intensive and simple present meaning.

Conclusion. Here the results of the perfect system are summed up with cross-references to the previous sections.



PREFACE

In this study, I have attempted to give a comprehensive account of the aspectual use of the Homeric perfect-(system) in comparison with the Rgveda. With this object in view, the present dissertation is divided into eight chapters excluding introduction and conclusion. In the introduction an endeavour has been made to focus the problem of my thesis. After stating at the outset that a dissertation on the aspectual function of the Greek and Sanskrit perfect-system will be presented, the meaning and nature of aspect has been introduced, whereby an attempt has been made to show that the three verbal stems - present, aorist and perfect - had originally three basic aspectual meanings. The perfect-system of Homer includes all the moods - indicative (Chap. I), subjunctive (Chap. II), Optative (Chap. III), imperative (Chap. IV) and tenses - future perfect (Chap. V) and pluperfect (Chap. VI) - and infinitives (Chap. VII) and participles (Chap. VIII). In all these chapters the examples of Homeric perfect forms as they occur in different contexts, have been analysed together with Sanskrit perfect forms parallel or similar to the Homeric either in meaning or in sense. It is already stated in the introduction that the Sanskrit examples are by no means exhaustive. With regard to Homer, it has been my ambition to collect all occurrences of the perfect forms in the two texts, and as such, the figures that appear in my table § 66 can be regarded as correct, although, owing to human imperfection, a few examples might have escaped my

notice. However, I believe that my material is sufficient to allow the conclusions I have reached.

The method of discussion followed in this dissertation needs some explanation. Besides sub-headings, each paragraph is marked with § to facilitate the cross-references. And under each sub-heading, the arrangement of examples is normally in accordance with the meaning of a verb. In a dissertation of this kind, it is often difficult to get a definite starting point and a clear method. Much consideration has been given to the meanings of a verb which are generally grouped together, such as, verbs of doing, of movement, verbs expressing the position of a thing, verbs of senses, of emotion, of throwing, striking, killing, dying, getting, taking, giving, growing, planting, closing, covering, joining, etc. In each chapter under each category, verbs which are either synonymous or similar in meaning are generally treated together, if they signify or belong to the same aspectual meaning. If a verbal form occurs in the Iliad and in the Odyssey, the examples from the Iliad are normally given first, although occasionally, this order is altered. Again, in discussing the examples, the order of the text is generally followed with occasional exceptions depending on the type of examples under discussion.

Here a word on the arrangement of the footnotes is necessary. As the foot-notes are sometimes too voluminous to be inserted at the foot of the relevant pages, I have placed them in the appendix.

In fine, I should like to say that if in the future this dissertation stimulates and provides material for further discussion of this, or of a similar subject, I should consider my labour amply recompensed.

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It gives me immense pleasure to record here my debt of gratitude to several people for their generous help. First of all, I must express my deep debt of gratitude to my supervisor, Professor A. J. Beattie, Department of Greek, University of Edinburgh, for his constant help and advice. Despite his many and various commitments and activities, he has been kind enough to discuss my problems whenever I have sought his help. He has devoted much time and labour to supervise my work throughout and his advice and criticism have been of the greatest value to me. I am grateful to him for his valuable suggestions and corrections for the improvement of my work.

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I must especially thank the inter-library loans department of Edinburgh University Library. They have procured books from many other libraries, including ones as far away as Germany. I could not have had access to these books, but for their help. My thanks are also due to the librarians of various institutes: National Library, Edinburgh, British Museum, University College Library, London, Cambridge University Library, the Oriental Institute, Oxford, for allowing me to use their libraries. I have received great help from the library of the School of Oriental and African Studies, London, for many Sanskrit books.

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I must also express my gratitude to those people who have helped me in translating some passages from various languages especially from Spanish and Russian, in addition to French and German.

Lastly, I would like to express my sincerest gratitude to the University of Edinburgh for helping me by granting me a scholarship and thus enabling me to be associated with it, and I would say:

βουλαὶ δὲ πρεσβύτεραι  
ἀκίνδυνον ἐμοὶ ἔπος σὲ ποτὶ πάντα λόγον  
ἐκαινεῖν παρόχοντι.

[Pindar, Pythian, 2. 65-67.]

INTRODUCTION



## INTRODUCTION

### 1. Statement of the Problem.

§ 1. A survey of the phenomena of the Indo-European (=IE) verb-system as a whole has led the writers<sup>1</sup> on Comparative Philology to believe that the verbal system of Primitive IE was very simple,<sup>2</sup> and not as elaborate as is found now in Greek, Sanskrit,<sup>3</sup> Latin, or other cognate languages. Most of the complexities started in these languages long after the dispersion of the Primitive IE people. An analysis of the IE verbal system, as reflected in Greek, Sanskrit and several other branches shows that some basic structures of a verb-stem were formed by various affixes, infixes or suffixes (technically termed 'determinatives' or known in Sanskrit grammar as Vikarṇas) which occur between the root and the personal terminations. These basic stem-structures are constant in all tenses, moods, infinitives, and participles belonging to each system. From the nature of these verb-stems scholars assume what is also corroborated by Greek and Sanskrit evidence, that the force of these affixed or suffixed stems may have been to modify the meaning of a verb in some way, i.e., they indicated primarily the aspect or nature of the action.<sup>4</sup> Taking in view the kind of action, the IE conjugation then fell into three<sup>5</sup> distinct stem-systems known as (i) the Present stem-system, (ii) the Aorist stem-system, and (iii) the Perfect stem-system. Originally, as these writers emphasize, the present stem-system did not indicate time relation but the nature of the action in the present time, with regard to its 'completeness' or 'incompleteness'.<sup>6</sup> If past time were intended,

the temporal augment \*e (which, in course of time, became loosely attached to the verb) was placed before the verb form. It is also conjectured that these affixes or suffixes had a special meaning in Primitive IE, but that the earlier nuances were lost to some extent in the later phase of IE and in some cases acquired new values not known before.<sup>7</sup> The perfect system, on the other hand, was a present form<sup>8</sup> quite distinct aspectually from the present system. Out of the simple aspects of IE, the tenses and moods of Greek and Sanskrit were developed.

§ 2. Greek and Sanskrit from the point of view of Phonology and Morphology have been compared elaborately and exhaustively;<sup>9</sup> coincidences between them in syntax<sup>10</sup> and semantics<sup>11</sup> have also been noticed and discussed. But the aspectual functions of IE languages still are a matter for investigation. The main object of the present dissertation is to explain the close relationship between Greek and Sanskrit in 'aspectual function'. But as the whole problem of aspect is a vast one, I have confined myself to the perfect-system<sup>12</sup> of Greek and Sanskrit.

§ 3. The system of IE reduplication, which is one of the most dominant characteristics of the perfect, was fully preserved in Greek and Sanskrit, and only partly in Latin, Gothic, and old Irish. Even then, the Latin perfect is a blend of the IE perfect and aorist, both in form and in function. In short, Latin has lost the reduplicated perfect forms almost entirely and has retained their significance only in part. Similarly, reduplicated perfect forms in Gothic and in old Irish are extremely rare both in sense and in form. It is only in Greek and in Sanskrit that perfect forms are fully retained along with their original aspectual force. Of the two, Greek has

preserved in both form and meaning more aspectual perfect forms than are found in Sanskrit. It is true that to a great extent in the Ṛgveda and partly in later Vedic Samhitās the perfect still indicates the present state of the subject; but in the latest Vedic texts and in the classical period, the perfect, while preserved in certain forms, has lost almost entirely its original aspectual meaning. In Homer as well as in later writers, such as Pindar, Aeschylus, Sophocles, Euripides, the perfect still indicates the present state of the subject.

- § 4. In Greek, I have confined my studies to Homer, with occasional references to other writers. The reason for this is that to cover a period from Homer to the 3rd century B. C. is an immense undertaking: too many Greek writers possess too many linguistic peculiarities. Moreover, it would be probably not wise to think that all writers during that period used the tense-structure of the language in the same way. Furthermore, Homer being the oldest is nearest to the later phase of IE. Over and above this, the Homeric perfect, as far as I know at the moment, has not been thoroughly investigated. The case is different in Sanskrit. In this dissertation only a few examples are cited, because the number of perfect forms used in the whole range of Vedic literature is too big to be included. Except for a few occasional references, Sanskrit examples are only from the Ṛgveda, and even here a selection has been made. The Sanskrit examples have normally been inserted only to reinforce Homeric instances and to institute a parallelism between Homer and the Ṛgveda on particular points.



## 2. Aspect and the verbal system.

§ 5. The term 'aspect'<sup>1</sup> is an English translation from the Russian word вид whose German counterpart is Aktionsart (or actio verbi). In all the Romance languages the term 'aspect' is used. Grammatically the Greek word χρόνος (which includes ὄρισμένοι and ἀόριστοι, See § 38) will, perhaps, serve the purpose of 'aspect' along with tenses. The Sanskrit word Kriyā-bhāva-prakāra ("various kinds of action") or simple Kriyā-bhāva ["kind of action"] (also known as Upagraha ('aspect') in the Mahābhāṣya, see § 48) could be used to denote the same. To begin with, the Russian method determining the aspectual meaning was applied to other modern languages. Nowadays attempts are made to apply it to Greek and Sanskrit. But the verbal system of Russian as well as of other modern IE languages is not as complicated as it is in Greek and Sanskrit. Not only is the aorist lost in all modern IE languages, but even the perfect is formed differently, with the help of an auxiliary. The different affixes or suffixes of the present stem in IE offer additional difficulties, not to speak of the moods which are found in all tense-stem systems. A Russian verbal form may be distinct in its 'perfective' and 'imperfective' aspect<sup>2</sup> (and the same may be applicable to German,<sup>3</sup> English,<sup>4</sup> Spanish,<sup>5</sup> and other languages<sup>6</sup>), but the same may not hold good in the case of Greek<sup>7</sup> and Sanskrit.<sup>8</sup> It is true that the two terms 'perfective' and 'imperfective' can be applied to Greek and Sanskrit, but there must be some reservations. The presence of three (or rather four) past tenses (imperfect, aorist, perfect, and pluperfect) along with the varied conjugational system of the present makes the position

more complicated in Greek and Sanskrit than in other languages. According to some scholars (see § 43) the Greek aorist is perfective, while the perfect denotes a completed action, with a continuing effect and in this respect, <sup>the</sup> Greek and Sanskrit verbal systems may have some similarity. But these terms may not cover all aspectual meanings.

- § 6. Aspect describes simply the manner in which an action or a change of state or condition is regarded by the speaker. From the structure of the IE verbal system, as represented in Greek and Sanskrit, it seems that the concept of aspect is very old. To the IE people, the action of a verb could be viewed from many perspectives. An act could be conceived of in its continuity, at some definite point in its development, at its final or initial point, whether it took place once, or was repeated, and whether it had an end or a result. An action may be complete (= perfect) or incomplete (= imperfect) in itself; it may be instantaneous (/momentary), or durative (/continuous); it may be inchoative, cursive, and terminative; or iterative, habitual, and intensive. Even then, the list of the possible meanings of aspect is not exhaustive.<sup>9</sup> The precise sense is to be learned from the context. However, before entering into the problem, it will be useful to survey briefly the structural mechanism of the IE verbal system based on Greek and Sanskrit, from the point of view of morphological categories, in order to get a clear picture of the mutual relations and dependences with regard to form and function. Structurally, the aspectual meaning of a particular verb may depend on any one of the following systems:

- (i) the verbal stem system,
- (ii) voices,
- (iii) reduplication,
- (iv) ablaut,
- (v) suppletion (origin of defective verbs),
- (vi) the meaning of the verb-stem itself,
- (vii) adverb-prepositional modifiers,
- (viii) transitive and intransitive nature of a verbal form,
- (ix) secondary verb stem: causative, denominative, etc.

§ 7. Let me take first the verbal stem system. An analysis of the structure and use of the verb in Greek and Sanskrit reveals the essential character of the aspectual meaning of a verb. Three main stem systems were evolved to show the three basic aspectual meanings. These three stems along with their finite and non-finite verbal forms are shown below with their basic meanings:



Stem systems	Various Meanings	FINITE			NON-FINITE		
		MOODS			Infinitive Participles		
		INDICATIVE			Subjunctive Optative Imperative		
		TENSES					
		Present	Past	Future			
1. The present stem system (=Imperfect)							
	[Durative,						
	Cursive,						
	Iterative,						
	etc.]						
2. The Aorist stem system (=Perfect)							
	[Momentary,						
	Ingressive,						
	Terminative,						
	etc.]						
3. The Perfect stem system							
	[Stative						
	Resultative,						
	Intensive,						
	etc.]						

§ 8. In each stem system the basic verbal form is the same in finite and non-finite verbs, and to this basic form the verbal suffixes are added along with the personal terminations. Unless any verbal suffixes or any adverbs of time are added to the basic stem, we cannot get any idea of the temporal nature of a verb. This shows that the basic structure of a verbal system as occurring in tenses, moods, infinitive, and participles in each stem system relates only to the type of action and not time of action. As, for example, the verb "to die" (θνή-/θνα) in Greek has three stems: θνήσκειν, θανεῖν and τεθνᾶναι. The first belongs to the present stem, and the rest to the aorist and perfect respectively. These basic verbal stems which are different from each other do not signify the same aspectual meaning. Thus the present stem represents an action going on (see § 9), while the aorist (see § 13) indicates an occurrence of an action, and the perfect (see § 17) signifies a completed action. So θνήσκειν means 'to be in the process of dying', θανεῖν 'to expire', and τεθνᾶναι 'to be dead'. Thus the present tense of the present stem represents an action going on at the present moment, while the imperfect tense of the present indicates an action going on in the past, and the future will denote the action in the future. The aorist tense expresses an occurrence in the past. The perfect stem has three tenses - present (= perfect), past (= pluperfect), and future (= future perfect). The complete verbal system signifies both tense and aspect. We may therefore come across two verbal stems of the same root signifying two different aspectual meanings. Thus in Plato's Crito (46a) we have - οὐδὲ βουλευέσθαι ἔτι ὥρα' ἀλλὰ βεβουλευῆσθαι,

'it is time no longer to be making up (present continuance) one's mind, but to have it already made up' (perfect completed action). Thus we get, as shown in the table, three aspectual stems, viz:

- (i) the present stem,
- (ii) the aorist stem, and
- (iii) the perfect stem.

§ 9. The Present stem. The present stem,<sup>10</sup> as the term implies, denotes an action which is going on, and is therefore not complete. It is variously termed as 'progressive' (because the action is in progress regardless of its beginning or completion), 'durative' (because the action is presented as lasting for some time in unbroken course without knowing its consequence) or 'continuative' (as the action continues for a period of time). This kind of action is known in older grammatical treatises as 'imperfect' or 'incomplete', as the action does not say anything about its completed nature. The Greeks call it ἀ-τελής ('unfinished action'), while the Sanskrit grammarians call it simply vartamāna which is explained as 'a present-stem-tense used to denote an action which is begun, but not yet come to an end ('ārabdho parisamāptaśca vartamānaḥ).<sup>11</sup> The Latin grammarians designate it as 'infectum' as opposed to 'perfectum'. In all schools of grammatical thought the present stem is regarded as a stem of incomplete action. This idea of incompleteness of an action as expressed by the present stem is associated with some other ideas such as iterative, cursive, customary, conative<sup>12</sup> and so on.



- § 10. But the conjugational system of the present stem had several variant forms in the parent speech.<sup>13</sup> It is probable that the various suffixes or affixes of the present stem originally expressed different kinds of action. There were perhaps special shades of meaning in these suffixes. But most of them are obscure now, and we consider them simply as so many formal types.
- § 11. It has been established that the primary verbs in -yo- mostly had durative, cursive or imperfective action.<sup>14</sup> As, for example, χαίρω ( \*χαρῶ cf. Sanskrit haryāmi), 'take pleasure in', λεύσσω ( \*λευκῶ cf. Sanskrit pacyate), 'cook', all of which give the idea of continuous action.<sup>15</sup>
- § 12. Similarly, when the action was iterative, the reduplicated present base was mostly used,<sup>16</sup> as βίβημι (βίβω), Skt. jigāmi 'I make step after step' while ἔβην, Skt. agām, expressed a momentary action. The verbs in eyo- might have also served the purpose, as in φοβέω ( \*φοβεῶ), ποτέομαι ( \*ποτεῖομαι), Skt. patayāmi, 'hover': πέτομαι, Skt. pātāmi, 'I fly'. This use of the iterative often passed into the intensive meaning, and ultimately "reduced the intensive to the value of the simple verb",<sup>17</sup> as in μύμνω besides μένω and ἴσχω beside ἔχω (cf. παμφαίνω 'shine brightly' and φαίνω 'shine').
- § 13. The Aorist stem. The action described by the aorist stem<sup>18</sup> is aoristic ( < Γκαδριστος 'undefined' as opposed to δριστός 'definite'). It simply tells us the occurrence of an action, without reference to repetition or continuation. It describes an action 'as a whole'. Scholars have explained

this tense in various ways. Brugmann<sup>19</sup> calls it a 'momentary' tense because the action is done in a moment. Delbrück<sup>20</sup> calls it a 'punctual' (= 'point-action') tense, because it considers the action at a point. It is a one-time action, an action considered from the stand point of its completion, conclusion or result. When the action is looked upon as occurring, without any perceptible duration of time, it is 'instantaneous'.<sup>21</sup> It is called 'complexive' (or 'concentrative')<sup>22</sup> when the action is surveyed at a glance from beginning to end. The term 'semelfactive'<sup>23</sup> ~~has~~ <sup>been</sup> ~~often~~ used to express an action as single in its occurrence without any idea of duration. In older grammatical treatises<sup>24</sup> it is usually named as 'perfective' as opposed to 'imperfective', or as 'completive' as against 'incompletive'. The action as expressed by this stem may be either 'ingressive' or 'terminative' depending on the beginning or end of an action.<sup>25</sup> Thus ἔγραφα 'I wrote', ἔβαλον 'I hurled', Plutarch's (Caes. 50) ἦλθον, εἶδον, ἐνέκησα (vēnī, vīdī, vīcī) 'I came, I saw, I conquered' mark only the occurrence of an action without any reference to its continuation. Similarly, ἐνέκησαν οἱ Κερκυραῖοι καὶ ναῦς πέντε καὶ δέκα διέφθειραν (Thuc. 1. 29) - 'the Corcyraeans were victorious and destroyed fifteen ships; ἡμέρας πεντεκαίδεκα ἔμειναν ἐν τῇ Ἀττικῇ (Thuc. IV 6) - 'they remained in Attica fifteen days'. The Vedic examples, such as, prāti divó adarsī duhitā (RV. IV. 52. 1) - 'the daughter of heaven appeared (once)', yāsmād duṣvāpyād ābhaismāpa tad uchatu (RV. VIII. 47. 18) - 'let her (dawn) drive away with her light the evil dream that we feared', resemble those of

the examples cited above.

§ 14. The ingressive aorist<sup>26</sup> is normally found in the first<sup>27</sup> (=sigmatic) aorist. When the present of a verb expresses a state, the aorist of that verb generally expresses the idea of entering into that state,<sup>28</sup> and in this respect it depends on the character of the verb which is chiefly denominative.<sup>29</sup> As, for example, βασιλεύω ('am King'), while ἐβασίλευσα ('became king'); θάρρω 'am courageous', ἐθάρρησα 'took courage'; ἄρχω 'rule', ἤρξα 'became ruler'; δακρύω 'weep', ἐδράκυσσα 'burst into tears'; σιγῶ 'am silent', ἐσίγησα 'became silent'. Sometimes some of the verbs formed by adding the suffix σκ<sup>30</sup> (cf. Lat. -sco), and having the sense of beginning or becoming, show an ingressive action; e.g., γηράσκω 'grow old', γιγνώσκω 'get to know', διδράσκω 'run away'.

§ 15. Similarly, a survey of some of the verbs formed by the nasal presents denoting the result, end, or effect of an action has led scholars<sup>31</sup> to believe that most of the verbs in the nasal suffix (-n- may stand for Gk. nūn) originally expressed the idea of terminative action; e.g. δάμνημι 'I subdue', 'tame', μάρναμαι skt. mṛṇāmi 'I crush'; στέρνυμι Skt. strṇōmi 'I strew', ὀρνυμι Skt. rṇōmi 'I move'. At times the suffix σκ<sup>32</sup> showed a terminative action, as, for example, βάσκε<sup>33</sup> (cf. Skt. a-gaccha-t) 'went off.'

§ 16. There were numerous types of aorist in the parent speech. They were broadly divided into two: sigmatic and non-sigmatic, each of which was again sub-divided into several forms. Considering the nature of the system it will not, perhaps, be wrong to think that they signified different shades of meaning in the parent language. But to discover the difference of meaning



between these aorist forms is no longer easy.

§ 17. The Perfect Stem. Being reduplicated in nature along with the vowel e (which may be regarded as a temporal augment as in the cases of the past tenses), the perfect stem<sup>34</sup> primarily expresses a completed action the effects of which still continue in the present. As, for example,

τί βουλευέσθον ποιεῖν; οὐδέν, ἔφη ὁ Χαρμίδης, ἀλλὰ  
 βεβουλευμέθα (Plato, Charm 176c) - 'What are you conspiring to do? Nothing, said Charmides; we have already conspired'; γέγραπται δὲ  
 ἐξῆς ὧς ἕκαστα ἐγγίνετο (Thuc. II. 1.) - 'Events have been set down in order as each occurred.' Secondly, the effect of a completed action results in a lasting state or condition. This effect remaining is the present state or condition of the subject or of the object. This is the 'stative',<sup>35</sup> aspect of the perfect which is translated into English by the present. A few examples will demonstrate this point:

τέθνηκα	:	I have died, therefore, I am dead;
δέδεμαι	:	I have been bound, therefore, I am bound;
βέβληκα	:	I have been wounded, therefore, I am wounded;
τέθηλα	:	I have bloomed, therefore, I am blooming.

This 'stative' nature of the perfect stem often refers to a past action in conjunction with a reference to the present. As in τοῖον γὰρ ἄχος βέβηκεν (Il. 10.145) - 'for such great grief has overwhelmed the Achaeans,' the perfect indicates that the Achaeans are still in the grip of grief which is a present state resulting from grief previously befalling them. Some scholars call this aspect as 'resultative perfect'.<sup>36</sup>

§ 18. The perfect stem also intensifies the meaning<sup>37</sup> and in that case it is equivalent to strengthened present:

κράζω	I shout:	κέκραγα	I do shout, I shout loudly, I scream;
	I shout:	γέγωνα	I shout loudly;
χάσκω	I gape:	κέχηνα	I gape wide;
θαμάζω	I wonder:	τεθαύμακα	I am astonished;
βούλομαι	I wish:	βεβούλημαι	I am determined;
τιμάω	I honour:	τετίμακα	I honour in spite of everything

§ 19. Voices. To determine the status of the verbal voice<sup>38</sup> in IE is more complicated than the former systems. There were three voices in IE, but there were only active and middle endings. The active voice is determined by the active endings, while the middle by the middle endings. The passive was formed <sup>in Sanskrit</sup> with the suffix -yo/ye added to the root, irrespective of any gaaas or classes of the present system, along with the middle endings. The aorist and the perfect systems took only the middle endings to form their passive voices. The primary meaning of the active voice was to represent the subject as performing the action of the verb; while the middle was used to show that the action was performed with special reference to the subject in which he was interested. But the semantic value of the passive voice which was used to represent the subject as acted on, was varied. Sometimes the passive voice was used to keep the subject in the background, or when the subject was not known <sup>or when it was not important,</sup> or when it was self-evident from the context. In certain cases the passive voice was used to focus the attention on the object

turned into a subject, which was the main concern of the writer or speaker, and thereby it intensified the idea expressed by the verb. Sometimes the passive construction is preferred to denote the state or condition of the subject. At times, the reflexive sense was carried out by the passive as it was by the middle to emphasize the cases in point.

§ 20. Apart from these meanings of the voices, some verbs show differences of meaning between the active and middle, e. g., in Greek

αἰρεῖν 'take' : αἰρεῖσθαι 'choose';  
ἀποδοῦναι 'give back' : ἀποδοῦσθαι 'sell';  
πείθειν 'persuade' : πείθεσθαι 'obey';

Similarly in Sanskrit:-

tapati 'shines' : tapyate 'troubles'  
asṇāti 'eats' : asṇute 'pervades'  
eti 'goes' : adhite 'reads'

§ 21. In Greek the future middle forms in -σομαι were developed from the present stems which express durative action, while the future passives were developed from the aorist (-ην or -θην) and therefore aoristic; e. g.,  
τίμησομαι 'I shall enjoy honour'; τίμηθήσομαι 'I shall be honoured'  
(on a definite occasion). Some of the middle verbs had their active intransitive perfect in Greek; e. g.;

βούλομαι > προβέβουλα	'I prefer'
δέρκομαι > δέδορκα	'I look at'
ἐλπομαι > ἔολπα	'I hope'
πέθομαι > πέποιθα	'I trust'

At this point some scholars think that the relation between the perfect and the



passive is one of the crucial points in the investigation of the IE verbal voice.

§ 22. Reduplication. Reduplication<sup>39</sup> in the scheme of the verbal system also shows certain aspectual meanings. First, the repetition adds emphasis to the expression. Thus Skt. *lū* (to sever) is less emphatic than *lolū* < \**lulū* 'to sever completely'. The latter gives an increased emphasis to the expression. It shows an intensive action. Similarly also in Greek *παμφαίνω* ('shine brightly') is more emphatic than *φαίνω* ('shine'); *πομπνύω* ('puff or breathe with exertion') than *πνέω* ('breathe'). Secondly, reduplication may also imply the completion of an action. This idea comes from the fact that the repetition of an action implies that it has already been done, at least, once. Thus the repetition of a verbal root connects with the idea of a completed act. Thirdly, reduplication expresses repeated, continuous or frequentative action. Thus *πεπλήγοντο* 'beat hard' is frequentative, because it gives the idea of a repeated action. Lastly, apart from intensity and completed action, reduplication can signify other aspectual meanings, for example, iterative. It is said above (§ 12) that the reduplicated present was originally iterative, which, in the course of time, leads to intensity.

§ 23. Apart from its occurrence in some present and aorist forms, reduplication is mainly found in

- a) perfect,
- b) desiderative (Skt. *Sannanta*), and
- c) intensive (Skt. *yananta*).

It is believed that the perfect was originally simply a present like the simple



present, but expressing, however, an intensive action.<sup>40</sup> The difference between a reduplicated present and a perfect is in degree. The desiderative with reduplication is lost in Greek,<sup>41</sup> but is preserved in Sanskrit.

Only one instance of desiderative, viz.  $\delta\psi\epsilon\lambda\omicron\nu\tau\epsilon\varsigma$  (=  $\delta\psi\epsilon\iota + \iota\delta\omicron\nu\tau\epsilon\varsigma$ )

'going for view' is found in Homer (Il. 14. 31), while in Sanskrit it can be formed from any root, e. g., vividiṣati ('wishes to know') as contrasted

with veda ('knows'). A few examples of intensive without reduplication are

found in Greek, e. g.,  $\epsilon\upsilon\chi\epsilon\tau\acute{o}\mu\alpha\iota$ ,  $\nu\alpha\iota\epsilon\tau\acute{o}\omega$ ,  $\omicron\lambda\nu\omicron\pi\omicron\tau\acute{\alpha}\zeta\omega$ <sup>42</sup> etc;

but Sanskrit intensives are reduplicative. The fact that Sanskrit has a

reduplicated intensive suggests that it retains the primitive sense; e. g.,

dardarīmī ('I smash'), dardharti ('holds zealously'), nānadati ('sound loudly').

Some of the Greek verbs which are now regarded as reduplicated presents

were originally intensives;<sup>43</sup> e. g.,  $\gamma\alpha\rho\gamma\alpha\lambda\acute{\omega}$ ,  $\tau\iota\tau\alpha\lambda\acute{\nu}\omega$ ,  $\delta\alpha\iota\delta\acute{\alpha}\lambda\lambda\omega$ .

However, reduplication, in all these types of verbs, indicates intensity of

an action. Though Greek desiderative and intensive have no reduplication,

still they maintain the force of intensity.

§ 24. Ablaut. There is another way by which the IE people indicated verbal

aspect. This is ablaut.<sup>44</sup> If we look into the Greek verb  $\lambda\epsilon\lambda\acute{\iota}\pi\omega$  ('leave')

we find that in the present it has  $\lambda\epsilon\lambda\acute{\iota}\pi\omega$ , in aorist it has  $\xi\lambda\iota\pi\omicron\nu$ ,

and in perfect  $\lambda\acute{\epsilon}\lambda\omicron\iota\pi\alpha$ . Here we have three grades \*leip, \*lip,

and \*loip which indicate three aspects of the verb. The series is often

incomplete, but it generally shows e-grade for continuous action, zero-

grade for momentary acts, and o-grade for the perfect. It is also

noticeable that for each aspect we have different personal endings -o, -on, and -a.

§ 25. Suppletion.<sup>45</sup> From this system there arose a number of defective verbs, because the meaning of the root makes it impossible to express more than one kind of action. So a verb which expresses a momentary or aoristic action cannot be formed from a base which expresses a continuity of action and vice versa. So there are verbs which have presents but no aorists, or aorists but no presents. In this way a different verb is used to get the other aspectual meaning. This phenomenon is known as suppletion. Thus ὁρῶ and σκοπέω meaning 'look at' are limited to the present, while εἶδον and ἑσπεψάμην 'caught sight of' to the aorist. Similarly, φέρω 'bear, carry' with ἡγαγον, 'lift'. It is for this reason that when the present expresses continuity of action, the aorist is formed in a different way, as διδόναι, 'to be giving': δοῦναι 'to give'; τολμᾶν, 'to be courageous': τληῖναι, 'to dare.' Verb 'to be' is also formed in a different way: εἰμι:πέφυκα; Skt. asti: babhuva; Lat. sum: fui; Eng. I am, if I be: I was; for 'go': ἔρχομαι:εἶμι:ἦλθον; Skt. eti: agāt; Eng. go: went; for eat: ἐσθίω:ἔδομαι:ἔφαγον; Skt. atti: jaghāsa; for see: ὁρᾶω:ὄψομαι:εἶδον; Skt. pāsyati: adarsat; for say: λέγω or φημί; εἶπον; εἴρηκα /; Skt. bravīti: avocat, etc.

§ 26. There are some verbs which by their very nature of meaning express momentary or durative action. As, for example βαίνω, Skt. √kram, Eng. step is instantaneous, while ἀλῶμαι Skt. aṭati ( √at ), Eng. walk is durative.

§ 27. Sometimes an adverb-prepositional prefix modifies the verb, making the action instantaneous, as  $\epsilon\nu\theta\sigma\kappa\epsilon\iota$ , 'is dying', but  $\acute{\alpha}\pi\omicron\theta\nu\theta\sigma\kappa\epsilon\iota$  'dies'; Skt. tārāmi, 'I am crossing': san-tārāmi, 'I cross'; Lat. facio, 'I am making': con-ficio, 'I complete'. In English, 'sit down' means 'get into a sitting position', while 'sit there till the doctor is ready' means 'remain in a sitting position'.

§ 28. The transitive or intransitive nature of a verbal form sometimes indicates some of the aspectual meanings.<sup>46</sup> In some verbs showing first or second aorist or perfect, the first tenses are generally intransitive. In some transitive verbs the perfect (usually the second perfect) is intransitive. Thus

Transitive

Intransitive

$\acute{\alpha}\gamma\nu\mu\iota$	'I break'	:	2nd perf.	$\xi\alpha\gamma\alpha$	'am broken'
$\delta\lambda\lambda\upsilon\mu\iota$	'I destroy'	:	"	$\delta\lambda\omega\lambda\alpha$	'am ruined'
$\pi\epsilon\iota\theta\omega$	'I persuade'	:	"	$\pi\acute{\epsilon}\pi\omicron\iota\theta\alpha$	'I trust'
$\phi\alpha\zeta\nu\omega$	'I show'	:	"	$\pi\acute{\epsilon}\phi\eta\nu\alpha$	'I appear'
$\phi\acute{\upsilon}\omega$	'bring forth'	:	"	$\pi\acute{\epsilon}\phi\upsilon\kappa\alpha$	'am by nature'

§ 29. Secondary verb-stems. Some of the secondary verbal suffixes also show some patterns of meaning. Thus to indicate a causative sense, the formative suffix \*eyo/ \*eye was added to the root-syllable which contained the o-grade of ablaut; e.g., Skt. sādayāmi ('I cause to sit', 'I set') < \*sod-eyō from the root \*sed. Similarly,  $\phi\omicron\beta\acute{\epsilon}\omega$  < \*φοβεῖω. Just as the suffix aya with the guna of the radical vowel became causative, in the same way, other suffixes and infixes had signified the sense of causative. Some instances of the affix -nā in the Rgveda will demonstrate this point.<sup>47</sup>



jáivate, 'hastens away'	: junāti, 'accelerates'
pávate, 'is clean'	: punāti, 'purifies'
rámate, 'stops' (intransitive)	: ramnāti, 'stops' (trans.)

The denominative form was in principle the same as that of the primary yo-presents, but they differed in accent. The original system of accentuation (i. e. yo, ye accents) was preserved in Sanskrit, but in Greek the accent was shifted from the yo, ye on to the stem: Skt. devayāmi ('I cultivate the gods', 'am pious') < deva, 'god'; GK φιλέω, τιμῶ, μηνύω, etc.

The other secondary forms, such as, desiderative, intensive, have been discussed in connection with reduplication (see § 28).

§ 30. A word on injunctive<sup>48</sup> will, perhaps, not be out of place. Beside the subjunctive there also existed the injunctive in the parent language. In all the three stem systems, there were injunctive forms. Thus we have, for example:

Present injunctive: Skt. bharat ( φέρει ) beside ábharat ( ἔ-φερε );

Skt. bharata ( φέρετε ) beside ábharata ( ἔ-φερετε )

Aorist injunctive: Skt. dhāḥ ( θέε < \*θηε ) beside á-dhāḥ

Skt. dāḥ ( δεε < \*δεε ) beside á-dāḥ

Perfect injunctive: Skt. ~~janāmi~~

Skt. <sup>mā</sup>suṣupthās (SB. XI. 5. 4. 5).

This mood was fully preserved in Vedic and was used, perhaps, with the indicative and subjunctive meaning, but in Classical Sanskrit it was only preserved in imperative form in combination with mā to express prohibition. The injunctive was partly used with a present meaning, partly with a past or



future meaning. The nature of its meaning has not yet been properly investigated. In Greek also the forms without the augment are found in all these stem systems. But whether they conveyed any special meaning is not easy to determine.

§ 31. These foregoing discussions will give us only the "basic meanings" of a verb which are more or less theoretical, derived from the morphological indications of the respective stem or suffixes. But in syntactic constructions these "meanings" undergo various changes.

### 3. Tense and Aspect.

§ 32. It is necessary to say a few words about the origin of tenses and the part played by aspect.<sup>1</sup> Broadly speaking, a verbal form whether finite or non-finite expresses two ideas simultaneously: time of action (= tense) and kind of action (= aspect). The word 'tense' expresses only a time relation - commonly known as past, present, and future. It simply describes the time of occurrence of an event and nothing more. It is expressed either by augment or by s- element, or by adverbs of time along with the personal terminations. Aspect, on the contrary, is the semantic category of a verb; it denotes a kind of action, and is primarily expressed by the formation of the verbal stem.

§ 33. The relation between aspect and tense can be drawn by a straight line:<sup>2</sup>



The state which is the aspectual side of a verb implies a preceding action.

When the action ceases at the point O, the result is a state, OB. So the state comes after an action, and this is the origin of past tense. In AO the action is developing, and therefore incomplete. The varieties of the development of action, such as, durative, progressive, repetitive, etc. fall within the category of imperfective. This imperfective aspect of a verb leads us to the idea of a present tense. When the action terminates at O, it is terminative. Similarly the inchoative aspect (e.g. βάσχω, 'I am going to' → 'I shall, or will ...') implies the source of the future tense. In determining the relation between aspect and tense, what is fundamentally important is to consider the relation between preceding and following actions since one presupposes the other. The relation is something like this:-

aspect \_\_\_\_\_ tense \_\_\_\_\_ aspect

If we analyse the example τέθνηκε, we get two categories intertwined: "he died some time ago (action past), and therefore he is dead now" (state, present). Thus the three tenses of IE primarily evolved semantically, not morphologically, from three aspects:

- a) incomplete into present,
- b) instantaneous into aorist, and
- c) completed action (or state) into perfect.

In this way, the aspectual force of a verb - which is basically something psychological - emerges into the concept of verbal tenses, and there, in turn, as the result of gradual development, came to be realised in grammatical forms.

there arose a mixture of tenses:<sup>3</sup> mere past was not expressed by a past tense represented by an augment, nor the future by a future tense. The present tense often served the purpose of immediate past and near future, depending on the nature of the action. As, for example, when an action is completed, but its results are still there, we consider it present, and, owing to its present nature resulting from a prior action, the perfect is used in Greek as also in English: γέγραφα τὴν ἐπιστολὴν - 'I have written the letter, and there it is ready'; ἔκτισται ἡ πόλις - 'the city has been built, and there it stands'. But when the completed act is to be connected with the time present to the speaker, we also consider it present, although the time of action is undoubtedly past, e.g., ὅπωπα τὸν κομήτην 'I have seen the comet', at some time in the past. Similarly, in order to indicate the action not yet done, the present form is often used for the future in Greek as in English, e.g., εἰ αὕτη ἡ πόλις ληφθήσεται, ἔχεται ἡ πᾶσα Σικελία - 'If this city is taken, the whole of Sicily will be in their possession' (Thu. VI. 91); (cf. English, 'When he comes, give him this book'). In this way, the present is used for immediate or even remote past and future action. Sometimes, therefore, the use of tenses depends on the aspectual value of an action.

#### 4. Mood and Aspect.

§ 35. Moods are also related to aspectual function.<sup>1</sup> As the mood denotes the manner of the action or state indicated by a verb it is virtually an aspect. The ancient Greek and Latin grammarians described mood as maintaining the different shades of meaning of a verb; e.g., ἴοιμεν ('may we go') is



easily contrasted with ἔωμεν ('let us go'). The fact that the Indo-European languages have four principal moods (or five including the injunctive), irrespective of stems, shows that each mood has certain ways of expressing its meaning. But there is no sharp dividing line and they may overlap.

§ 36. Like the indicative, the present subjunctive, optative, and imperative also denote durative action, while the aorist denotes perfective action. The moods of the perfect, however, have maintained the significance of the perfect-stem.

5. A survey of Literature on Aspect: ancient and modern.

§ 37. The ancient Greek<sup>1</sup> and Sanskrit<sup>2</sup> writers were conscious of the importance of the kind of action. None of them discuss the subject at great length, but they suggested the fundamental principles. In the following pages I shall discuss their views briefly and then those of modern writers.

§ 38. The pre-Socratic philosophers said very little about aspect. Protagoras distinguished in rhetoric 'some of the various modes of expression' which can be equated with the moods of grammar.<sup>3</sup> The Socratic School were the first to speculate on the nature of the parts of speech. Plato's ῥήματα (or ῥήματα ) or 'Tenses of Verbs' and 'Active and Passive' voices do not throw much light on aspect. Aristotle's indication of time does illustrate 'some semantic function of the Greek verbal tenses'.<sup>4</sup> This can roughly correspond to the modern conception of aspect as being complete (Perfect and Pluperfect) and incomplete (Present and Imperfect). μέλλων and ἀδριςτος refer simply to the future and the past respectively. It was



from the Stoic school<sup>5</sup> that the subject got its shape. They set forth clearly that the tenses may denote something more than simple time-relation; they may mark an activity not merely as past, present, or future, but also as in progress or as completed. According to them, χρόνοι ('tenses') can be of two types: ὁρισμένοι (tempora finita) and ἀόριστοι (tempora infinita). The former again is divided into ἀ-τελής ('action in progress') and τέλειος ('action completed'). They put ἐνεστώς παρατατικός (= the present) and παρῳχημένος παρατατικός (= the imperfect) under the former, while ἐνεστώς συντελικός (= the perfect) and παρῳχημένος συντελικός (= the pluperfect) in the latter. Again, the present (ἐνεστώς) and the imperfect (παρῳχημένος) are characterized as 'continuing tenses', while the perfect and the pluperfect represent the present and the past tenses of the completed action respectively. It is worth noting that they described the perfect as a present which brings action to an end. To put this in modern terms, the perfect is the present resulting from a prior action. ἀόριστοι, on the other hand, are indefinite tenses, because the action of the verb represented by the aorist and the future cannot be definitely determined by time. The future perfect was not included in the Stoic scheme.<sup>6</sup> Thus the Stoic scheme of tenses, side by side with the modern terminology, will stand as follows:

<u>Tenses:</u>	<u>Aspect</u>		γράφω	= I am writing
	ἀ-τελής	ἐνεστώς	βαίνω	= I am going
	= continuous	παρατατικός		
	[Imperfective]	= the present		
		παρψημένος	ἔγραφον	= I was writing
		παρατατικός	ἔβαινον	= I was going
		= the imperfect		
χρόνοι				
ὠρισμένοι	τέλειος	ἐνεστώς	γέγραφα	= I have written
	= completed	συντελικός	βέβηκα	= I have gone
	[Perfective]	= the perfect		
		παρψημένος	ἔγεγραφα	= I had written
		συντελικός	ἔβεβηκα	= I had gone
		= the pluperfect		
	ἀόριστος		ἔγραφα	= I wrote
	= Indefinite		ἔβην	= I went
χρόνοι				
ἀόριστοι	μέλλων		γράψω	= I shall write
	= the future		βήσομαι	= I shall go

§ 39. It is worth mentioning <sup>that</sup> the Stoics made an advance from Aristotle's theory of tenses in recognizing that the Greek tense forms combined time-relation and aspect. The Stoic views on tenses are the real origin of the concept of aspect for the present generation.

§ 40. Immediately after the Stoics, and modifying their divisions Dionysius Thrax<sup>7</sup> describes the tenses as follows:

χρόνοι τρεῖς, ἐνεστώς, παρεληλυθώς, μέλλων. τούτων ὁ παρεληλυθώς ἔχει διαφορὰς τέσσαρας, παρατατικόν, παρακειμένον, ὑπερσυντέλικον, ἀόριστον· ὧν συγγένειαι τρεῖς, ἐνεστώτος πρὸς παρατατικόν, παρακειμένον πρὸς ὑπερσυντέλικον, ἀορίστου πρὸς μέλλοντα.

To sum up, he classifies the tenses in relation to ~~time~~ under three heads, as past, present and future. He further divides them aspectually into continuing, complete and indeterminate. The present λέγω and the imperfect ἔλεγον are the continuative tenses, and the perfect λέλεχα is complete and the pluperfect ἔλελέχη is the complete in the past. The aorist (ἔλεξα<sup>8</sup>) is indeterminate. He also puts the present and the imperfect into one category, and the perfect and the pluperfect into the other. The aorist and the future are separated, but he includes the perfect in the past, probably because it refers to a past action.<sup>9</sup>

§ 41. Next came Dionysius of Halicarnasus.<sup>10</sup> He simply followed the classification of his predecessors and nothing special on aspect can be gleaned from his writings. Apollonius Dyscolus (2nd A.D.)<sup>11</sup> states that the perfect is called the completed present ( ὁ παρακειμένος καλεῖται ἐνεστώς συντελικός ) and the difference between the present and the aorist is the difference between continuance ( παράτασις ) and attainment ( συντελεῖωσις ).



§ 42. The result achieved by the ancient Greek authors is followed in the main by modern scholars, but with some additions and alterations. Delbrück,<sup>12</sup> for instance, says that the meaning of the present stem is 'durative', 'cursive', and 'terminative', while that of the aorist is 'punctual', 'initiative' and 'effective'. The perfect is 'intensive' and 'resultative'. The latter expresses the state of the subject or of the object. His idea of the resultative is discussed exhaustively by Wackernagel,<sup>13</sup> who differs from him in many cases. Wackernagel thinks that the resultative is mainly post-Homeric, and most of his examples of the Resultative perfect are from the post-Homeric writers (but there are some examples from Homer also. See Chapter I, 3). In his syntax,<sup>14</sup> besides other points, he has also stressed the intensive meaning of the perfect. But Chantraine,<sup>15</sup> while following his predecessors, mainly Wackernagel, does not recognize 'the intensive meaning of the perfect.' πεπληγώς, according to Wackernagel, "beating loudly" is an intensive, but Chantraine considers it as a false reading for πεπληγών, a reduplicated aorist. According to Chantraine the perfect expresses a state, a result, and a present meaning.

§ 43. According to Meillet,<sup>16</sup> the stems of a Greek verb are characterized by a sharp aspectual contrast" between the present-imperfect, the aorist and the perfect. The first signifies an action as durative, while the second represents an action as non-durative. The perfect, on the contrary, denotes a present state resulting from a past action. While echoing this, Hembert<sup>17</sup> thinks that aspect is "essentially subjective". When the present-stem is used, one is "concerned with the duration of an action", while the aorist-stem is "in itself



not devoid of duration but whose duration does not count to the mind of the speaker". He concludes by saying that the Greek verb "floats naturally in a haze of subjective duration, the aorist is the negation of the present, in so far as the latter is at once durative and personal; the aorist is momentaneous and relatively objective". The aspect of the aorist is termed by Holt<sup>18</sup> 'perfective' (which may be 'ingressive', 'instantaneous', and 'terminative') in contrast with that of the perfect which is 'complete' or a 'state' resulting from a prior action: the aorist is neutral, while the perfect is positive, and the imperfect is negative. As, for example,<sup>19</sup> he says that ἀπέθνησκε ('he was dying') is a durative past, and therefore imperfect, while ἀπέθανε ('he died') is a non-durative past, and therefore aorist. In τέθνηκε ('he is dead') we have a present resulting from a past action, and therefore perfect.

§ 44. With the appearance of Schwyzer-Debrunner's book<sup>20</sup> the subject is greatly systematized. Schwyzer discusses the subject at great length. He, first of all, sums up the discussion of his predecessors (including also Dionysius Thrax) and mentions their various terms, such as, linear and punctual (= 'infektiv und konfektiv'), durative and cursive, terminative and determinative (= 'infektiv-konfektiv und konfektiv-infektiv'), 'linear-perfective', 'durative-terminative' (= 'preparativ-konfektiv'), ingressive, effective, factive, and iterative for the present and the aorist tenses. The perfect in Greek, he says, is mainly 'stative', 'resultative' and 'intransitive iterative-intensive'. Besides, the perfect is intensive when the active form is used intransitively; e.g. βέβρῡχε, κέκρᾱγε, ὄδωδε, γέγηθε, βέβηκε

('he is gone'), λέλοιπε ('he has left, 'er ist fort') etc. His discussion on the subject is the source of the later writers. Ruipérez,<sup>21</sup> for instance, has largely drawn his material for his book from Schwyzer-Debrunner. His work is an analysis of certain aspects and tenses on the lines of structural linguistics. His 'confective' and 'inflective' aspects (pp. 72-73, 75) are chiefly drawn from Schwyzer. His treatment of the perfect is dominated by the two types of verb: τέθνηκα and γέγηθα which are transformative and non-transformative respectively. The former (i.e. transformative) denotes actions as effecting a change of state in the subject or in the object, and the latter (i.e. non-transformative) indicates the initiation of the action.

§ 45. With Lyons<sup>22</sup> and MacKay,<sup>23</sup> this chapter comes to an end. The former, while discussing the terminology of Holt, says that it is better to treat the imperfective as 'action' ( ἀποθνήσκειν ), aorist as 'event' ( ἀποθανεῖν ), and perfective as 'state', ( τεθνᾶναι ). But in his Theoretical Linguistics he explains the Greek perfective as 'marked', while the imperfective as 'unmarked'. He says that the imperfective is 'unmarked' with respect to the perfective, the aorist is 'unmarked' with respect to the imperfective. The Greek perfective refers to the state which results from the completion of the action or process. In his example: οὐδὲ βουλευέσθαι ἔτι ὥρα, ἀλλὰ βεβουλευῆσθαι (Crito 46a) - he considers βεβουλευῆσθαι "to have done deliberating" to have already decided" as stative and translates it for linguistic purposes as "to be in a state of decision". βουλευέσθαι is used for a durative sense - "to be deliberating", "to be deciding". Here the aorist form βουλευσάσθαι "to decide" would be ineffective. But Mackay's article

on the perfect is mainly concerned with problematic examples of the perfect cited in the writings of Wackernagel and Chantraine. He says that the perfect mainly denotes a state of the subject. He seems to distinguish between an intensive and a dramatic or emphatic use of the perfect. He takes almost all his examples from post-Homeric writers.

§ 46. The Greek grammarians were, at least, clear on one point, namely that some tense forms denote 'continuous action' and some 'completed action'. The Sanskrit grammarians, on the other hand, discussed on various uses of the tenses and moods including the above two points. Before Pāṇini the subject was not discussed at great length, but Yāska (4th Cent. B.C.), for the first time, laid emphasis on the aspectual meaning of the verb according to its context. In his definition of a verb - bhāva-pradhānam ākhyātam<sup>24</sup> - the word bhāva may mean aspect. Literally his definition means, 'a verb is chiefly concerned with the manner of expression'.<sup>25</sup> In modern terms a verb is that which mainly speaks of the aspect. Yāska thinks that a verb primarily denotes bhāva which is different from kriyā (= action). Bhāva is a condition brought about by kriyā (action). Kriyā in general, is a process, while bhāva is the result of that process. Bhāva indicates the inner meaning of a verb. Apart from the basic idea of aspect, Yāska does not throw much more light on the subject.

§ 47. In Pāṇini's grammar, the first elaborate study on the uses of the tenses and moods along with aspect is found. Some of the technical terms of aspect, such as kriyā-prabandha<sup>26</sup> (= 'performing an action with continuity'), kriyā-samabhihāra<sup>27</sup> (= 'repetition of an action'), kriyātipatti<sup>28</sup> ('non-completion



of an action'), etc. are met with in his grammar. Bhāva<sup>29</sup> is also found in his Aṣṭādhyāyī, but in the sense of referring to the state of a subject or object; e.g., pacyate odanam<sup>30</sup> 'rice is in the state of having been cooked'. His rules on the uses of the three past tenses (imperfect, aorist, and perfect) are varied. To sum up his whole arguments it can be said that 'the aorist has reference to a past time indefinitely or generally, without reference to any particular time. An action done before today is expressed by the perfect or imperfect; whatever remains for the aorist is, therefore, to express a past action done very recently, say, in the course of the current day, or having reference to a present act. Aorist, therefore, merely implies the completion of an action at a past time generally, and also an action done at a very recent time, as during the course of this day. The imperfect and perfect are used in narrating events of past occurrence, generally in remote past time; the aorist is used in dialogues and conversations which refer to recent past actions, but it is not used to denote past specified time, or to narrate events.'<sup>31</sup> His aphorism on the use of the perfect (parokṣe lit. - 3.2.115., i.e., the lit. (= perfect) is to be used to describe facts not witnessed by the speaker) shows that, at least, in Classical Sanskrit the use of the perfect was restricted to a certain extent, and that in the first person it was not at all permissible, except where the speaker was either in a sleeping state or in a state of oblivion. Again, another aphorism of Pāṇini - Chandasi luṇ-lāṇ-līṭah - (3.4.6) shows that the aorist (luṇ), the imperfect (lāṇ), and the perfect (līṭ) may denote any tense in Vedic literature. The use of the perfect in Vedic literature shows that there was no such particular stereotyped use of the perfect in those days; and therefore, the



meaning of the perfect is to be determined by its context or situation. And that is why, Sāyana, commenting on the R̥gveda and on the other Vedic texts, does not always take all the perfect forms in the perfect sense or past sense as prescribed by Pāṇini. And so, despite the traditional meaning of the perfect, he often explained Vedic perfect forms as having a present meaning or something very near it. From this it seems that Sāyana might have had some earlier idea available which enabled him to interpret perfect forms as having a present meaning.

§ 48. After Pāṇini, Bhartr̥hari<sup>32</sup> (650 A.D.) discussed elaborately the kind of action in his Vākyapadiya. One of the fourteen sections of the third Kāṇḍa of the Vākyapadiya, called the Upagraha-samuddesa, is devoted to the aspectual meaning of a verb. This term upagraha is found first in Kātyāyana's Vārtika<sup>33</sup> and also in Patañjali's Mahābhāṣya.<sup>34</sup> In later times Kaiyaṣa<sup>35</sup> and Jinendrabuddhi<sup>36</sup> equated this with ātmanepada (lit. 'relating to the self') but signifying the sense as is indicated by aspect. In later times, in all the Dhātupāṭhas<sup>37</sup> ('concordance to roots') beginning from Pāṇini down to Hemacandra (12th cent. A.D.), the use of bhāva, and karma (= kriyā of Yaska) is found to denote 'aspect' and 'action' respectively. In some cases they have noted different shades of meaning in verbs with similar meanings, e.g., √gam means 'leaving one place and reaching the other', while √kram means 'stepping'. Again √at means 'go continually', 'wander', while √ak/ag means 'go crookedly', etc. Besides these two ~~ways~~, later writers<sup>38</sup> have ~~invented~~ many <sup>other</sup> ways of indicating the aspectual meaning of a root. Some nouns are used in the locative, some 'expressive of objects', and some are adjectives.

When a noun in the locative is used, the word vartate is to be supplied to complete the meaning. And this gives the meaning of 'state'. So jṛ jarāyām (vartate) means 'the root jṛ is used to denote 'in the state of old age'. jarate, therefore, means 'he is in the state of old age' (= he is old). Similar explanations are to be understood in the case of the adjective. Verbs of action are normally expressed karma, kriyā and kṛti.<sup>39</sup>

§ 49. In the last century, the study of aspect in Sanskrit as in Greek, did not at first attract adequate attention. Whitney's study<sup>40</sup> of the use of the three past tenses in Sanskrit in the first edition of his grammar (1879) was very brief. Before the third edition (1896)<sup>41</sup> of his grammar, he had made an elaborate study of the imperfect and the perfect tenses in the Brāhmaṇas (1892).<sup>42</sup> Before the publication of his article entitled 'On the Narrative use of Imperfect and Perfect in the Brāhmaṇas', the works of Bartholomae<sup>43</sup> and of Spiegel<sup>44</sup> were published. They had shown that Sanskrit and Avestan were almost identical in their use of past tenses. Speyer<sup>45</sup> normally followed the traditional method in his Sanskrit Syntax.<sup>46</sup> His Vedic Syntax<sup>47</sup> does not contain enough material for the subject.<sup>48</sup> It was Delbrück<sup>49</sup> who first touched upon the subject. In his Altindische Tempuslehre (1876) and Altindische Syntax (1888), he was straightforward in his discussions of the tenses of Sanskrit, but in his Vergleichende Syntax, II, (1897), he classified verbal forms aspectually into 'punctual', 'iterative', 'cursive', and 'terminative'.<sup>50</sup> His conclusions were partially accepted by his successors. L. H. Gray's<sup>51</sup> study of Avestan syntax (1900) is also worth mentioning. The conclusions drawn by these scholars about the preterite tenses can briefly be summed up as follows:

Authors	Aorist	Imperfect	Perfect
Bartholomae:	"The Avestan aorist, like the Greek, expresses an inchoative or an instantaneous act." <sup>52</sup>	"The imperfect is the descriptive tense in Iranian as in Indians." <sup>53</sup>	"The perfect is used in a present or in a preterite sense, or else it possesses no 54 tense-force whatever."  "It has the force of 55 the ordinary imperfect
Spiegel:	As above 56.	As above 57.	Similar, but "the perfect denotes either a mere preterite or else the present result of a past act or event." <sup>58</sup>
Delbrück:	"The aorist indicates that a given act was performed, or that a given event occurred at some time past." <sup>59</sup>	"The imperfect is the tense of narration." <sup>60</sup>	"The perfect signifies the present result of a past act or event." <sup>61</sup>
Whitney:	"The aorist states something past which is viewed as completed with reference to the present." <sup>62</sup>	"The imperfect is the tense of narration; it expresses simple past time, without any other implication." <sup>63</sup>	"In the Brāhmaṇas, the perfect is used as a tense of narration." <sup>64</sup>
Gray:	"A tense of simple narration or description." <sup>65</sup>	"A certain action or event occurred in past time." <sup>66</sup>	"It expresses the present result of a past action." <sup>67</sup>

With regard to the pluperfect, they do not vary very much from each other.

All, except Gray, think that the pluperfect is sometimes equivalent to the imperfect, as being a tense of narration and sometimes to the aorist as



being past in time.<sup>68</sup> Gray<sup>69</sup> wants to make it the past of the perfect, and so, he says that it denotes 'the result in past time of a previous action or event' (at least in the Avestan).<sup>70</sup>

§ 50. Macdonell<sup>71</sup> was more explicit in saying that in Vedic literature each past tense has its own distinctive meaning. "The imperfect" he says, "is the past tense of narration having no relation to the present", while "the aorist expresses that an action has occurred in the past with reference to the present. It simply states a fact, and not duration". About the perfect he says that it "expresses the condition attained by the subject as the result of a preceding action".

§ 51. After Delbrück, the study of aspect in Sanskrit did not develop further till the publication of Renou's treatise<sup>72</sup> on the meaning of the perfect. In his Sanskrit<sup>73</sup> and Vedic<sup>74</sup> grammars he was more concerned with the formative element than the aspectual values of the tenses. His conclusion on the perfect, of course, did not radically differ from his predecessors; but his analysis offers some new thoughts on the subject. In his opinion the Vedic perfect is diverse: it is resultative, it indicates a state, and it refers to past as well as present action.<sup>75</sup> His judgement on the value of the perfect from the point of view of voices deserves special mention.

§ 52. Professor Burrow's succinct remark on the use of tenses in his Sanskrit Language,<sup>76</sup> which mainly deals with the morphology of Sanskrit, is valuable and worth mentioning. A recent short description of the Sanskrit past tenses by Elizarenkova<sup>77</sup> and Vekerdi<sup>78</sup> cannot be passed over. In spite of



the merit of his article, Vekerdi, it seems, is influenced by Delbrück. Though stimulated by the principles laid down by Delbrück, he finally sums up by saying that 'there is no semantic difference between the forms derived from the present system and those belonging to the aorist system either in respect of aspect or in respect of recent past and remote past'. He thinks that 'there is a considerable promiscuity in the use of these two kinds of form' which are due to the 'stylistic choice'.<sup>79</sup>

Elizarenkova, on the other hand, does not make any comment on the meaning of the tenses, but she suggests that 'the system of tenses of the old Indo-Aryan ... stands in a close relation to those of aspect and of mood, which entails certain corrections and limitations'. Lastly, with the advent of Gonda,<sup>80</sup> this chapter can be closed. In his opinion, aorist is 'punctual', 'factual', while the imperfect and perfect are the tenses of 'narratives' in the dialogue.

§ 53. The above survey is offered neither in disparagement of previous grammarians, nor in order to avoid queries arising from their methods, but is intended merely to illustrate the differences in their approaches.

## **CHAPTER ONE**

### **The Perfect Indicative.**

## CHAPTER I. The Perfect Indicative.

### 1. The Perfect System and its meaning.

§ 54.

Morphologically<sup>1</sup> Greek and Sanskrit inherited <sup>almost the entire</sup> the Indo-European perfect-system, which consists of the perfect with all its tenses (perfect, pluperfect, and future perfect) and moods (indicative, subjunctive, optative, and imperative) as well as the infinitives and the participles. Greek developed the future perfect <sup>and perfect infinitive</sup> absent in Sanskrit, the origin of which in IE is not fully known. Sanskrit on the other hand has the periphrastic perfect, only one example of which, viz. gamayām cakāra, occurs in the Atharvaveda (XVIII. 2. 27) and several others in the Brāhmaṇa and in later Vedic literature. Apart from these two new developments, Greek and Sanskrit preserved fully the IE characteristics of the perfect system. These are -1) reduplication with e = skt. a (rarely with η<sup>2</sup>) in the reduplicated syllable, 2) the personal endings in the active singular, 3) a particular grade of ablaut, and 4) a special participial ending. Greek and Vedic are the only languages which have preserved fully these original features of IE. But Greek developed a new type of perfect formation, commonly known as κ- perfect<sup>3</sup> which, it seems, is an accident of morphological development, not on the same level as the other type known as the "second perfect." The second perfects of Greek are earlier and are much commoner in the Homeric poems, while the first or κ- perfects are very rare, occurring in some 20 verbs.<sup>4</sup> In Greek again, particularly in Homer, some perfect forms are aspirated<sup>5</sup> (τετράφαται,



ἔρχαται, ὁρῶν<sup>6</sup>ερχαται, etc.). Besides reduplication, some of the unreduplicated perfect forms are also available (οἶδα, skt. veda). In Homer, there are some 700 perfect forms (in all moods, tenses, infinitives and participles) from over 250 roots, occurring in some 2000 places.

§ 55. The IE perfect,<sup>7</sup> which was basically an intensive,<sup>8</sup> was inherited in form and meaning by both Greek and Sanskrit. However a detailed linguistic examination of Homer and the R̥gvedic texts suggests that additional meanings for the IE perfect are intended by the context.

§ 56. The text of Homer's Iliad is divided into two distinct dramatic parts: there is the narrative spoken by the poet himself and occasionally personal, as when he invokes the Muse (Iliad 1.8ff); and secondly there is the direct speech of the characters themselves. In each there are similes and descriptions. In the author's narrative the regular verbal forms are the aorist, the imperfect and the pluperfect with occasional use of the perfect. The perfect is mainly found in descriptions, in similes and in speeches. So far as the perfect forms are concerned the Odyssey is similar to the Iliad despite its different subject matter. The R̥gveda, on the other hand, consists mainly of hymns and prayers. There is a definite pattern of ideas, but diverse linguistic forms. The same verbal form in different contexts produces different shades of meaning, and it is by comparing these contexts that the aspectual force of the verb is deduced.

§ 57.

Besides the contextual occurrence, the perfect is used in an appositional mode of expression<sup>9</sup> in which present and past tenses by juxtaposition are shown to be close in meaning. Time in an appositional sentence-structure has very little part to play, unless so intended by the author. "What distinguishes appositional utterance is that it is an experience of a minimum of a future that is certainly to be expected and in part predetermined. As for the past, it is not strictly separated from the present as a past that has been and is no more, but it is always close behind the present intensifying and illuminating it."<sup>10</sup> In Homer the perfect is associated with the present and the past in an appositional sentence-structure.

§ 58.

The perfect tense is frequently used in similes and in descriptions of landscape, and other static natural phenomena. In such cases the perfect tense explains how the situation is brought about and makes a forceful contrast with the rest of the descriptions. It may also imply continuous state.

§ 59.

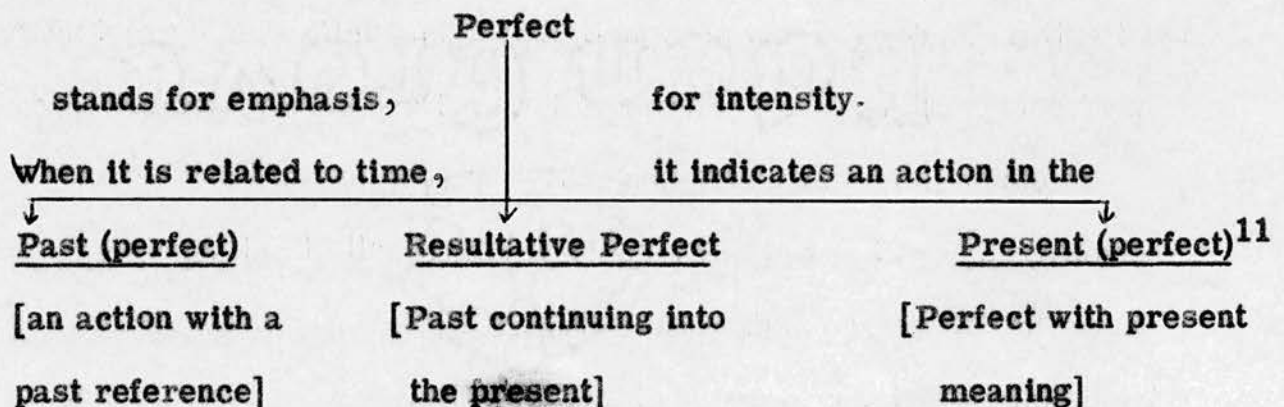
The perfect tense also occurs in a negative statement, and in this case a negated perfect form may signify that the expected or desired result of the action is not produced till the time of speaking. It naturally emphasizes the non-performance of the action as a whole, particularly the non-achievement of its results. By using a negated perfect sentence, the emphasis is laid upon the fact that the action denoted has not taken place at any time. The perfect with 'never' may denote the consistent absence of the type of action denoted.

§ 60.

In subordinate clauses of time, the aspect of perfect is important in order to make clear whether the actions described are in sequence or simultaneous. The use of <sup>the</sup> perfect in subordinate clauses may indicate an action performed before that of the main clause took place, or simultaneity of action; or an action which took place parallel to another within the same period of time. The concurrence of two actions may also be emphasized. At times after the verb of speaking, thinking, etc. in the main clause, the perfect in subordinate clauses may refer to previous action which no longer exists at the time of speaking.

§ 61.

The linguistic usages of the perfect in Homer and the Rgveda are almost identical and uniform. They can be set out diagrammatically in diagram form:



1. Perfecta Praesentia,
2. Intensive Perfect,
3. Stative Perfect, etc.



- § 62. Past Perfect. When the perfect is used to describe a past action with or without any temporal adverbs or its equivalents, this action has no definite direct bearing on present time though there may be some indirect connection. If time-adverbs are used, they describe an indefinite point of time in the past. The definite point of time is not important. The 'pastness' of the perfect mainly emphasizes the effect of a past action at the moment of speaking. Some verbs by their very nature signify completion of an action in the perfect,<sup>12</sup> but for some other verbs a context is necessary.
- § 63. Resultative Perfect. Secondly, the perfect is also used to refer to a past action continuing into the present. Here the action is past, but its effects and consequences are still perceptible, and continue into the present time. It is a past tense, so far as the action is concerned, but still a present from the point of view of its results. Hence it is 'resultative.' The meaning of this perfect depends entirely on the context. Most of the examples found in this category are in the passive (or active voice used intransitively).
- § 64. Present Perfect. Lastly, most perfects are used with present meaning. It neither signifies the completion of an action, nor continuity but simply expresses a present meaning with emphasis. It is intensive. In some verbs the present form does not occur at all and the perfect serves instead ( ἔολκα, ἄνωγα, etc.). Most examples in this category are found in the active voice. There are a few examples in the passive which denote the state of the subject. The middle voice is not singularly used to delineate any definite linguistic pattern in this category.

§ 65. These three senses are found basically in all forms of the perfect including infinitives and participles. The present of the perfect is mostly intensified with or without any adverb-preposition modifiers. It also refers to the state or condition of the subject. The completion and intensity are not always mutually excluded in the future perfect. The pluperfect is primarily the past of the perfect; it shows its intensity in a series of action. Except for their modal meanings, the subjunctive, optative and imperative also follow the general meaning of the perfect as do the participles and infinitives.

§ 66. Finally, it can be said from the synchronic point of view that the perfect is capable of expressing a great variety of non-past meanings and can convey several modal nuances deriving from its inherent implication of intensity. They will be illustrated in the following chapters. Below is given an approximate statistical account of all the perfect forms occurring in Homer together with an approximate use of roots in Vedic literature:

Homeric: Moods and Tenses						Rgvedic
		Roots	Forms	Occurrences		
1.	Indicative	136	222	692		Over 300 roots
2.	Subjunctive	12	14	20		More than Homer
3.	Optative	10	14	16		Almost the same
4.	Imperative	14	24	62		Almost the same
5.	Pluperfect	107	165	509		About 60 roots
6.	Future Perfect	15	19	26		Not found
7.	Infinitives	27	36	65		Not found
8.	Participles	135	227	705		Nearly about 100 roots

2. The Perfect Indicative with past reference.<sup>1</sup>

§ 67. The perfect indicative, as stated above (§62), is sometimes used to refer to a past action. This is normally rendered in English by the auxiliary verb "have". In this case, the perfect indicative expresses an action done at some time in the past. Some of the perfect forms in Homer as well as in the R̥gveda have this sense. As, for example, all the perfect indicative active forms of ἔρδω<sup>2</sup> refer to past actions, both in main and in subordinate clauses. The following example occurs in the main clause:

ὦ πόποι, ἦ δὴ μυρὶς Ὀδυσσεὺς ἐσθλὰ ἔοργε  
βουλὰς τ' ἐξάρχων ἀγαθὰς πόλεμόν τε κορύσσων.

[Il. 2. 272-73]

- 'My goodness! Odysseus has indeed done innumerable deeds as leaders in good counsel and setting battle in array!'

§ 68. The other occurrences are found in subordinate clauses:

Ζεῦ ἄνα, δὸς τίσασθαι ὃ με πρότερος κἀκ' ἔοργε  
δῖον Ἀλέξανδρον,

[Il. 3. 351-52]

- 'Zeus, our King, grant me revenge on goody Alexander who has wronged me in the beginning.'

The wrong was done some years before, but its effects is still felt. Here the reference is to the past action of Paris (i. e. the abduction of Helen).

τῷ σ' αὖ νῦν ὁτῷ ἀποτισέμεν ὅσα ἔοργας.

[Il. 21. 399]



- 'Therefore I think you will now in turn pay the full price for what you have done.'

Here the perfect indicates the recent activities of Athene who has provoked Diomedes to wound Ares, and has taken Diomedes' spear in her own hand and thrown it at Ares.

μή με, κύον, γούνων γουνάζω μηδὲ τοκῆων.  
αἶ γάρ πως αὐτόν με μένος καὶ θυμὸς ἀνείη  
ὦμ' ἀποταμνόμενον κρέα ἔδμεναι, οἷα ἔοργας.  
[Il. 22. 345-47]

- 'You cur, don't appeal to me by my knees nor by my parents. I only wish that I had the heart and desire to carve your flesh and eat it raw because of what you have done to me.'

Here the perfect form occurs in what is formally an exclamatory clause which is paratactically attached to the main sentence. The event referred to is the death of Patroclus (cf. Il. 16. 818-22).

§ 69.

In the next two examples the perfect is accompanied by the present:

οἷ κεν <sup>δὴ</sup> κακὸν οἷτον ἀναπλήσαντες ὄλωνται  
ἀνδρὸς ἐνὸς ῥιπῇ, ὃ δὲ μαίνεται οὐκετ' ἀνεκτῶς  
Ἐκτωρ Πριαμίδης, καὶ δὴ κακὰ πολλὰ ἔοργε.  
[Il. 8. 354-56]

- 'For now they have fulfilled the full measure of their evil fate and will perish before the attack of one single man, Hector, Priam's son, who now rages past all bearing, and see, he has done many evil deeds.'

Here ὄλωνται describes the future situation from the point of view of a present time. μαίνεται describes Hector's present state and ἔοργε his past deeds.

ἀλλ' ἄγε τῷδ' ἔφες ἀνδρὶ βέλους, Διὶ χειρᾶς ἀνασχών,  
ὅς τις ὅδε κρατέει καὶ δὴ κακὰ πολλὰ ἔοργε  
Τρῶας ...

[Il. 5.174-76]

- 'Come now, lift up your hands in prayer to Zeus, and shoot at this man, the one who prevails now, and has indeed done much mischief to the Trojans ...'

The implied sense of the second line is: "whoever he be who is victorious - for indeed he has done much harm."

§ 70. The following example is accompanied by the pluperfect:

ἀλλὰ μάλα Τρῶες δειδήμενες· ἥ τέ κεν ἤδη  
λατὼν ἔσσο χιτῶνα κακῶν ἔνεχ' ὅσσα ἔοργας.

[Il. 3.56-57]

- 'But the Trojans are too soft; otherwise you would have entered your coffin long ago because of all the evil you have done.'

ἔοργας refers to the past action of Paris (i.e. the abduction of Helen)<sup>3</sup> which is still vivid in the mind of Hector. ἔσσο<sup>4</sup> is used here to refer to an indefinite past action expressed by ἤδη.

§ 71. The case with the verb ποιεῖω is similar. The perfect of this verb is used twice and in both cases the reference seems to be past; e.g.:

ὦ πέπον, ὦ Μενέλαε, τίς ἦ δὲ σὺ κηδεῖαι οὕτως  
ἀνδρῶν; ἥ σοὶ ἄριστα πεποιήται κατὰ οἶκον  
πρὸς Τρῶων;

[Il. 6.55-51]

- 'My dear Menelaus, why do you care so much for the men? Has great kindness been done to you in your house by <sup>the</sup> Trojans?'

The second example, which occurs in the Odyssey when the maidens in the house of Alcinous have prepared a bed for Odysseus, seems to be doubtful:

ὄρσο κέων, ὧ ξεῖνε· πεποίηται δέ τοι εὐνή.

[Od. 7.342]

- 'Up, sir, and to bed; your bed has been made.'

πεποίηται δέ τοι εὐνή - could be a present perfect if the effect of the previous action is emphasized: "Your bed is made (and therefore is ready now)".

§ 72. All the passive perfect forms of τελέω, ἐκτελέω and πειραίνω<sup>5</sup> are also used to denote past actions; e.g.:

τέκνον, τί κλαίεις; τί δέ σε φρένας ἔκετο πένθος;  
ἔξαυδα, μὴ κεῖθε· τὰ μὲν δὴ τοι τετέλεσται  
ἐκ Διός, ὥς ἄρα δὴ πρίν γ' εὐχετο χεῖρας ἀνάσχών.

[Il. 18.73-75]

- 'My Child, why do you weep? What sorrow has come upon your heart? Speak out; do not hide (it). For this has certainly been brought to pass by Zeus, exactly as you prayed before.'

Here πρίν alludes to the earlier reference (Cf. Il. 1.352ff) where Achilles prays to Thetis to give him glory and fame in the battle.

In the Odyssey also, this form is used twice in a past perfective sense:

ἤδη γὰρ τετέλεσται ἃ μοι φίλος ἤθελε θυμός,



πομπή καὶ φίλα δῶρα ...

[Od.13.40-41]

- 'For now all that my heart desired has been brought to pass:  
a convoy, and gifts of friendship.'

ὦ φίλοι, ἥ μέγα ἔργον ὑπερφιάλως τετέλεσται  
Τηλεμάχῳ ὁδὸς ἦδε· φάμεν δέ οἱ οὐ τελέεσθαι.

[Od.16.346-47]

- 'My friends, to be sure a great deed has been insolently brought to pass by Telemachus, even this journey, for we thought that he would never see it accomplished.'

Here a positive-negative contrast is maintained by the introduction of the future infinitive middle τελέεσθαι with passive meaning.

§ 73. Similar is the case with ἐκτετέλεσται which is also used twice in the Odyssey to refer to past actions.

οὗτος μὲν δὴ ἄεθλος ἀδάτος ἐκτετέλεσται. [Od.22.5.]

- 'Now, at last, this decisive contest has been completed.'

Here οὗτος ἄεθλος refers to the feat of shooting an arrow through the row of axe-heads. This has been completed at the end of Book XXI. He is now to aim at a different target, namely the suitors, which is in the very near future. The second example is associated with another perfect, and both of them refer to past actions.

ἀλλ' ἔπευ, ὅφρα σφῶιν εὐφροσύνης ἐπιβῆτον  
ἀμφοτέρω φίλον ἦτορ, ἐπεὶ κακὰ πολλὰ πέποσθε.  
νῦν δ' ἤδη τόδε μακρὸν ἔελδωρ ἐκτετέλεσται.

[Od.23.52-54]

- 'No, come with me, that your hearts may enter into joy, for you have suffered many woes. But now at length your (this) long desire has been fulfilled.'

§ 74. Lastly, *πείραίνω*, the perfect of which is used only in the Odyssey to denote a past action.

*ταῦτα μὲν οὕτω πάντα πεπείρανται.* [Od.12.37.]

- 'So all these things are at an end.'

Here *ταῦτα μὲν ... πάντα* refers to the sorrows and sufferings of Odysseus and his men on their way, and told by Odysseus to Circe at her request (Cf. I.34ff). *οὕτω* also suggests that the story has already come to an end (some time ago).

§ 75. The perfect forms of the Sanskrit verb "to do" (*Vkr*) are also used to refer to past actions. The root *kr*<sup>6</sup> is used both in active and passive (or middle) voices. Of the many occurrences<sup>7</sup> (almost in all numbers and persons), a few examples may be cited. In the following eulogistic hymns of the *Aśvina*'s, *Cakāra* expresses a remote past action.

*S'ata'm meṣān vṛkyē cakṣadānām Rjṛāśvaṃ tāṃ pitāndhām cakāra /  
ta'smā akṣī nāsatyā vica'kṣa ādhattam dasrā bhiṣajāvanarvān //*

[Rv. I.116.16.]

- 'His father (has) blinded *Rjṛāśva* who has slain (or slew) a hundred wethers for the she-wolf. You gave him eyes, *Nāsatyas*, wonder-workers, Physicians, so that he saw with sight uninjured.'

The past reference as indicated by *cakāra* here is this:

"The she-wolf for whom Rjṛāśva slaughtered the sheep was one of the asses of the As'vinas in disguise, but as he exacted the sheep from the people, his father was angry, and made him lose his eyesight, which the As'vins restored to him."<sup>8</sup>

Similarly, the seer, while praying before the Sun-god, mentions one of his past actions thus:

sūrye vṛśām ā sajāmi dṛtiṃ sūrāvato gr̥hē /  
sō cin nūnā marāti nō vayāṃ marāmāre'  
asya yojanaṃ haristhā mādhu tvā madhulā cakāra //<sup>9</sup>

[Rv. I. 191. 10.]

- 'I deposit the poison in the sun like a wine-skin in a vint<sup>n</sup>er's house, he will definitely not die nor shall we die; his path is far; he whom the Bay Horses bear has turned (lit. made) you to sweet mead."

In the same way, the middle form of Kṛ is also used in a past perfective sense in one of the hymns of the Puruṣa:

Kāsmāt yajñāt sarvahūtaḥ sām̐bhṛtaṃ pṛṣad ājyām /  
paśūn tāms' cakre vāyavyān āvanyān grāmyāśca ye //

[Rv. II. 90. 8.]

- 'From that sacrifice completely offered the clotted butter was collected; he made the creatures of the air, of the forest, and those of the village.'

§ 76.

The perfects of some verbs of movement, viz. βαίνω, βλώσκω

and ἐπέρχομαι give reference to a past action, e.g.:

ἐννεά δὲ βεβῶσι Δίος μεγάλου ἐνιαυτοί,  
καὶ δὲ δοῦρα σέσηπε νεῶν καὶ σπάρτα λέλυνται.

[Il. 2. 134-35.]



Here ἐννέα shows that βεβᾶσι is past: 'nine years have gone' (or 'are gone'); while σέσηπε ('have rotted' or 'are rotten') and λέλυνται ('have slackened' or 'are slack'), describing the condition of the ship at the moment of Agamemnon's speech, indicate a past reference continuing into the present: 'The years are gone and are no more, while, on the other hand, the rottenness and slackness persist.' A similar expression is found in the statement of the swineherd, where μέμβλωκε refers to a very recent past in association with δὴ γάρ and draws a contrast with the present on the one hand and the imminent future on the other:

ἀλλ' ἄγε νῦν ἵομεν· δὴ γὰρ μέμβλωκε μάλιστα  
ἡμᾶρ, ἀτὰρ τάχα τοι ποτὶ ἔσπερα ῥίγιον ἔσται.

[Od.17.190-91.]

- 'Come now, let us go. The day is already gone, and soon you will find it colder toward evening.'

Similarly, ἐπελήλυθα is used in a past perfect sense to express Menelaus' past experience of travelling:

ἤδη μὲν πολέων ἔδᾶην βουλήν τε νόον τε  
ἀνδρῶν ἡρώων, πολλὴν δ' ἐπελήλυθα γαῖαν.

[Od.4.267-68.]

Here both ἔδᾶην, 'I have come to know' and ἐπελήλυθα, 'I have wandered over the wide world' describe the past experiences. The use of πολλήν with the perfect suggests a frequentative sense.



§ 77.

In a similar way, jagāma ( $\leftarrow \sqrt{\text{gam}}$ ), along with the other perfect puposa ( $\sqrt{\text{puṣ}}$ ), indicates an accomplished past fact in one of the dialogue hymns of Agastya and his wife Lopāmudrā:

agástyaḥ khānamānaḥ khanītraīḥ prajā́m ápatyaṃ bálam icchámanāḥ /  
ubhāú várṇā vṛṣīr ugráḥ puposa satyá devéṣvāsīṣo jagāma //

[Rv. 1.179.6.]

- 'Agastya, a sage of mighty prowess, digging with great endeavour and wishing for children, offspring, and power, practised both classes (i.e. 'desire and devotion'), and received true blessings from the gods.'

§ 78.

Of the many occurrences of ἀπόλωλε, four are found in the Odyssey in the sense of a past reference. But in the Iliad 15.129, it is used in a present sense in association with διέφθορας. In one instance (Od. 20.357), it is with ἐξ (= ἐξαπόλωλε) together with a series of other perfects. In Od. 4.62, it refers to a past occurrence extending up to the present. These examples will be discussed in their respective places. Here the examples of past references are given below:

νῦν δ' ὁ μὲν ὥς ἀπόλωλε κακὸν μόρον, οὔδε τις ἡμῖν  
θαλπωρή ...

[Od. 1.166-67.]

- 'Now he, indeed, (as I have said) has perished thus by an evil fate, and there is not comfort for us.'

κακὸν μόρον refers to a past event and makes the verb past too.

νῦν here does not refer to the present time, but to the past: it means, 'as it was' or 'as the matter stood'.<sup>11</sup> It can be contrasted with

ᾤλετο in line 168.

In one instance, cited below, ἀπόλωλε refers to the death of Aias.  
(Cf. Od. 4.499-511.)

ὥς ὁ μὲν ἐνθ' ἀπόλωλε, ἐπεὶ πῖεν ἀλμυρὸν ὕδωρ.  
[Od. 4.511.]

- 'And so there he perished, where he had drunk the salt water.'

Here ἐπεὶ gives a past reference to the event.

Similarly Odysseus is referred to thus

ὥς ὁ μὲν ἐνθ' ἀπόλωλε, φίλοι δὲ κῆδε' ὀπίσσω  
πᾶσιν, ἐμοὶ δὲ μάλιστα, τετεύχεται.  
[Od. 14.137-38.]

- 'Thus he has perished there, and to his friends grief is appointed  
for days to come, to all, but most of all to me.'

Here ὀπίσσω may make the reference past to ἀπόλωλε.

τετεύχεται 'has made him so and so, and remains as such' is used  
in a present sense resulting from a past action.

So too the following line:

εἰ δ' ὁ μὲν ὥς ἀπόλωλε καὶ οὐκέτι νόστιμός ἐστιν.  
[Od. 19.85.]

- 'But if he has perished thus, and is no longer destined to return,'...

Here it is in εἰ -clause and with ὥς. Odysseus is incognito at  
that time, and as such what he refers to about that man (i. e. about  
himself) is the popular belief about Odysseus' death, and hence he  
must have referred to an occurrence that took place in the past.<sup>12</sup>



§ 79.

The Sanskrit  $\sqrt{\text{naś}}$ , 'to vanish', 'disappear' (originally connected with the sense of destruction) can be compared here, the perfect of which is also used to denote a past action. Of the two occurrences of  $\text{nanāśa}$ ,<sup>13</sup> one (Rv. 9. 67. 30) signifies a future (imperative) sense, while the following suggests a past reference:

$\text{tvāṣṭā duhitre vahatūṃ kṛnotītīdāṃ vīśvaṃ bhūvanam sāmeti /}$   
 $\text{yamāsyā mātā paryuhyāmanā mahó jayā vīvasvato nanāśa //}$

[Rv. 10. 17. 1.]

- 'Tvāṣṭṛ prepares the marriage-ceremony of his daughter; hearing the news, everybody assembles. But Yama's mother, wife of great Vivasvān, vanished as she was being carried to her house.'

§ 80.

The perfect of some verbs of suffering,  $\piάσχω$  and  $\tauλάω$ , also refer to past actions. Of the <sup>two</sup>  $\piάσχω$  meaning, 'have something done to one', hence 'suffer', is converse of  $\xiρδω$ , and the perfect form of this verb is found either in  $\epsilonί$  or  $\epsilonπει$  clauses in the Odyssey, apart from one example in the Iliad.

$\kappaέκλυτε νῦν καί \epsilonμεῖο \dots$   
 $\phiρονέω δὲ διακρινθῆμεναι ἤδη$   
 $\text{'Αργείους καὶ Τρῶας, \epsilonπει κακὰ πολλὰ πέπασθε}$   
 $\text{\epsilonἵνεκ' \epsilonμῆς \xiριδος καὶ 'Αλεξάνδρου \epsilonνεκ' ἀρχῆς.}$   
 $\text{\etaμέων δ' ὁποτέρῳ θάνατος καὶ μοῖρα τέτυκται,}$   
 $\text{τεθναίη.}$

[Il. 3. 97-102.]

- 'And now you hear me; ..... I think that Argives and Trojans have now parted, since you have suffered many woes because of my quarrel and because of Alexander's first offence. For to whichever of the two of us death and fate are marked, let him lie dead.'

Here the ἐπεὶ- clause really depends on μάλιστα .... θυμὸν ἔμδον, and the φρονέω clause is largely parenthetical. κέκλυτε and τέθναίη are emphatic, while τέτυκται is present perfect.

.....  
 νῦν δ' ἀσκελές καὶ ἄθυμοι,  
 αἰὲν ἄλλης χαλεπῆς μεμνημένοι, οὐδὲ ποθ' ὕμῖν  
 θυμὸς ἐν εὐφροσύνῃ, ἐπεὶ ἦ μάλα πολλὰ πέποσθε.<sup>14</sup>  
 [Od.10.463-65.]

- 'But now you are withered and spiritless, (and) always thinking of your languid journey, your heart is not even joyful, for indeed you have suffered much.'

Ἦ Ὀδυσσεῦ, ἐπεὶ ἔκευ ἔμδον ποτὶ χαλκοβατὲς δῶ,  
 ὑπερεφές, τῷ σ' οὔτι παλιμπλαγχθέντα γ' ὅτῳ  
 ἄψ ἀπονοστήσειν, εἰ καὶ μάλα πολλὰ πέπονθας.

[Od.13.4-6.]

- 'Odysseus, since you have set foot on the bronze floor of my great (lit. high-roofed) house, I think, you will not be driven back, and return(home) even though you have suffered much.'

τολμήεις μοι θυμὸς, ἐπεὶ κακὰ πολλὰ πέπονθα  
 κύμασι καὶ πολέμῳ.

[Od.17.284-85.]

- 'My heart is adventurous, for I have suffered much evil amid the waves and in war.'

The other example of πέποσθε (Od.23.53) has been discussed in connection with ἐκτετέλεσται (See § 73).

§ 81.

Another verb "to suffer" is τλάω, the perfect indicatives of which are also used in a past perfect sense.

οὔτε ποτ' ἐς πόλεμον ἄμα λαῶ θωρηχθῆναι  
οὔτε λόχονδ' ἰέναι σὺν ἀριστῆεσσιν Ἀχαιῶν  
τέτληκας θυμῷ.

[Il.1.226-28.]

- 'You have never had courage to arm for battle with your people,  
nor have you consented in your heart to go forth to an ambushade with  
the bravest chieftains of the Achaeans.'

οὔτε ποτ' shows that the reference is past.

Similarly, the following passages

αἰεὶ τοι φίλον ἐστὶν ἐμεῦ ἀπονόσφιν ἔδοντα  
κρυπτάδια φρονέοντα δικάζέμεν· οὐδέ τί πώ μοι  
πρόφρων τέτληκας εἰπεῖν ἔπος ὅτι νοήσης.

[Il.1.541-43.]

- 'You have always liked to hold aloof from me, and to give  
judgments which you have thought in secret, nor have you yet consented  
willingly to declare to me what you think.'<sup>15</sup>

εἰ μή τις γρηῦς ἔστι παλαιή, κεδνὰ ἰδυῖα,  
ἥ τις δὴ τέτληκε τόσα φρεσὶν ὅσσα τ' ἐγὼ περ.

[Od.19.346-47.]

- 'Unless there is some three-hearted old woman who has suffered in her  
heart as many woes as I.'

ἀλλ' ἔμπης τάδε μὲν καὶ τέτλαμεν εἰσορόωντες. (Od.20.311)

- 'But, on the whole, we have endured looking on at these things.'

§ 82.

The transitive use of the perfect forms of ὁράω refers to a  
past incident, e.g. :



... ..

πόλεμος δ' ἄλγαστος ὄρωρεν.  
ἧ μὲν δὴ μάλα πολλὰ μάχας εἰσέλυθον ἀνδρῶν,  
ἀλλ' οὐ πω τοιδόνδε τοσδόνδε τε λαὸν ὄπωπα.<sup>16</sup>

[Il. 2. 797-99.]

- 'But unabating war has arisen. I have often taken part in the battles of men, but I have never seen such and so great an army before.'

ὄρωρε has a past perfect sense. Other two instances of ὄρωρε

(Il. 7. 374, 11. 657), used in a past sense, will be discussed later on.

οὐ μὲν γάρ ποτ' ὄπωπα μάχῃ ἔνι κυδιανείρῃ  
τῷ πρίν· ἀτὰρ μὲν νῦν γε πολὺ προβέβηκας ἀπάντων  
σφῆθάρσει, ὅ τ' ἐμὸν δολιχόσκιον ἔγχος ἔμεινας,  
δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντιδῶσιν.  
εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,  
οὐκ ἂν ἐγώ γε θεοῖσιν ἐπουρανίοισι μαχοίμην.

[Il. 6. 124-29.]

- 'For I have never seen you in battle where men win glory until this day. But now you have come forth far in advance of all in your courage, ... .. But if you, one of the immortals, have come down from heaven, then I will not fight with the heavenly gods.'

Here πρίν shows that ὄπωπα refers to the past, while προβέβηκας is very recent past extending into the present: "you (have stood out and) are outstanding ... Since you have withstood my spear." εἰλήλουθας also gives a present meaning resulting from a past action: "you have come down and are here."

Similarly the following:

τὸν μὲν ἐγὼ μάλα πολλὰ μάχῃ ἔνι κυδιανείρῃ  
ὀφθαλμοῖσιν ὄπωπα, καὶ εὖτ' ἐπὶ νηυσὶν ἐλάσσας  
Ἄργείους κτείνεσκε, δαΐζων ὀξέϊ χαλκῷ.

[Il. 24. 391-93.]

- 'I have seen him (Hector) with my eyes in many battles, when men win glory, and when after driving the Argives to the ships he would kill them in havoc with the sharp bronze.'

The imperfect κτείνεσκε in the εὔτε -clause demonstrates that the reference is past.

In the passage cited below ὅπωπα is used with πρόσθεν which does make a past reference:

... ἦ γάρ μιν πρόσθεν ὅπωπα.  
ἦ τοι μέν οἱ δεῦρο συμβώτης ἡγεμόνευεν. [Od. 17. 371-72]

- 'For I have certainly seen him before. Indeed it was the swineherd that led him here.'

In the same way, the use of ἔσκε in the following shows that the perfect form is connected with the past reference.

οὐ γάρ τις <sup>τοῖος</sup> μέτα <sup>ἀνὴρ</sup> ἐν τοῖσδεσι πᾶσιν  
οἷος Ὀδυσσεύς ἔσκεν. ἐγὼ δέ μιν αὐτὸς ὅπωπα,  
καὶ γὰρ μνήμων εἰμὶ, πᾶς δ' ἔτι νήπιος ἦα.  
[Od. 21. 93-95.]

- 'For among all these here there is no man such as Odysseus was, and I myself have seen him [a long time ago]. For I remember him, though I was still a child.'

Similarly the following:

... εἰ πω ὅπωπας  
ὀφθαλμοῖσι τεοῖσιν ἢ ἄλλου μῦθου ἄκουσας  
πλαζομένου. [Od. 3. 93-94; repeated in 4. 323-24.]

- 'If you have seen him with your own eyes or did hear from some other the story of his wanderings.'

Here again the association of the perfect with the aorist ἀκουσας demonstrates that the reference is past (Cf. Il. 24. 391-93 quoted above).

§ 83.

Out of the four occurrences of the perfect indicative of πεύθομαι referring to a past action or experience, two are in simple negative sentences and the other two are in conditional clauses. As for example,

Δεῦτε, φίλοι, ἥια φερώμεθα· πάντα γὰρ ἤδη  
ἀθρό' ἐνὶ μεγάρῳ. μήτηρ δ' ἐμὴ οὐ τι πέπυσται,  
οὐδ' ἄλλαι δμῳαί, μία δ' οἷη μῦθον ἀκουσεν.

[Od. 2. 410-12.]

- 'Come, (my) friends, let us fetch the stores, for all are now gathered together in the hall. But my mother has heard nothing of it, nor the other maidservants, but only one heard my word.'

As in the case of the last example cited above (§ 82) so too <sup>here</sup> has the combination of the perfect with the aorist ἀκουσεν demonstrated that the reference is past.

Ἦ τοι μὲν Πηληϊός ἀμύμονος οὐ τι πέπυσται

[Od. 11. 505.]

- 'Truly, I have not heard anything of noble Peleus.'

§ 84.

The following two occur in the conditional clause:

εἴ που Ὀδυσσεύς ταλασίφρονος ἤε πέπυσται  
ἢ ἔδεν ὀφθαλμοῖσι· πολυπλάγκτῳ γὰρ ἔοικε.

[Od. 17. 510-11.]



- 'If by chance he has heard of Odysseus of the steadfast heart, or he has seen him with his eyes. For he seems like one who has wandered much.'

Here ἴδεν which refers to a past indefinite action, has affected πέπυσται, although the latter refers to a present state of knowledge. ἔοικε, as in other places, is always used with present meaning.

ἔπειθ' δέ μοι Πηλεΐης ἀμύμονος, εἴ τι πέπυσσαι.

[Od. 11.494.]

- 'And tell me of noble Peleus, if you have heard anything (of him).'

§ 85.

In the R̥gveda also the perfect of the verb 'to hear' ( $\sqrt{\text{sru}}$ ) is found with a past reference.<sup>17</sup> Two occurrences of the third singular sūsṛava are found. It first occurs in one of the hymns of Viśvedevas:

tritāḥ kūpé ' vahito devān havata ūtāya/

tác chusṛāva bṛhaspátih kṛṇvānnaṃhūraṇād urú vittám me asyá rodasī //

[Rv. I. 105.17.]

- 'Trita, fallen into the well, invokes the Gods to help (him). Bṛhaspati, liberator of many from sin, (has) heard this prayer. Heaven and Earth, mark this woe (= my affliction).'

The next one occurs in connection with the Maruts:

aītān rátheṣu tasthuṣaḥ kaḥ sūsṛāva kathā yayuḥ //

kaśmai sasruḥ sudāse ánvāpaṃ iṭābhīr vṛṣṭāyaḥ sahā //

[Rv. 5.53.2.]

- 'Who, when they stood upon their chariots, has heard them tell the way they went? Who was the benevolent man to whom their kiddred rains flowed down with sacrificial food (i(ā))

Here the two perfect forms súsṛāva and anu sasruh refer to the past actions.

§ 86.

So too the perfect of βάζω in the following passage:

χαῖρε, πάτερ ὦ ξεῖνε· ἔπος δ' εἴ περ τι βέβηκται  
δεινόν, ἄφαρ τὸ φεροῖεν ἀναρπῆσθαι ἄελλαι.

[Od. 8.408-09.]

- 'Farewell, honoured guest. If any harsh word has been spoken, may the storm-winds straightway snatch it and bear it away.'

βέβηκται here refers to the harsh words used by Euryalus at the time of inviting Odysseus in the contests (Cf. U. 145-64). And the reference is to that recent past action.

§ 87.

Similarly in the R̥gveda in one of the hymns of Agni, the perfect of the verb 'to speak' (√vac) has also a past reference.<sup>18</sup> In this hymn uvāca occurs with another perfect and an aorist:

hr̥ṇīyāmāno āpa hī mādāfyeh̄ prá me devānām̄ vratapā́ uvāca /  
īndro vidvāñ̄ ānu hī tvā́ cacákṣa ténāhām̄ agne ānuśiṣṭá āgām̄ //

[Rv. 5.2.8.]

- 'O Agni, you have sped from me in your anger; the protector of God's Laws has told me this. Indra, who knows this, has seen you or 'bent his eye upon you'; Oh Agni, I have come instructed by him.'

In other instances (Rv.2.30 2; 7.98.3; 10.32.6) also uvāca gives a past reference.

§ 88.

In the following passage series of perfect forms including one perfect infinitive (viz. εἰλήλουθας, πέφαται, ἐκπέποται, ἐδήδοται <sup>19</sup> & κεχολῶσθαι ), are used, two of which refer to a past action and the others to a present one.

εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακῆσιος εἰλήλουθας  
ταῦτα μὲν αἴσιμα εἶπας, ὅσα ῥέζεσκον Ἀχαιοί.

[Od.22.45-46.]

νῦν δ' ὁ μὲν ἐν μοίρῃ πέφαται, σὺ δὲ φεῖδες λαῶν  
σῶν' ἀτὰρ ἄμμες ὅπισθεν ἀρεσσάμενοι κατὰ δῆμον,  
ὅσσα τοι ἐκπέποται καὶ ἐδήδοται ἐν μεγάροισι,  
τιμὴν ἀμφὶς ἄγοντες εἰκοσάβοιον ἕκαστος,  
χαλκὸν τε χρυσὸν τ' ἀποδώσομεν, εἰς ὃ κε σὸν κῆρ  
ἱανθῇ· πρὶν δ' οὐ τι νεμεσσητὸν κεχολῶσθαι.

[Ibid. 54-59.]

ἐκπέποται καὶ ἐδήδοται, i. e. 'in respect of all that has been consumed and eaten', in the relative clause, refer to an action of the past. εἰλήλουθας 'you have come and are here' and πέφαται 'he has been slain and is dead', on the contrary, describe the present situation resulting from a past action. νῦν gives the present meaning to πέφαται. The perfect infinitive κεχολῶσθαι 'be furious' gives an intensive meaning.



§ 89.

The Greek verb  $\xi\delta\omega$  has a corresponding Sanskrit root ad, 'to eat', which is normally replaced by  $\sqrt{\text{ghas}}$  in the perfect (Cf. Pāṇini's sūtras- II. 4. 36-40). The perfect form āda does not occur in the R̥gveda, while jaghāsa (occurs once in the following hymn: iyattikā śakuntikā sakā jaghāsa te viśám /

só cin nú ná marāti nó vayám marāmaré asya yójanam hariṣṭhā mādhu tvā madhulā cakāra // [Rv. 1. 191. 11.]

- 'That insignificant little bird has swallowed your poison; she will not die, nor shall we die; his path (is far); he whom the Bay Horses bear has turned you to sweet meath.'

Here both cakāra (Cf. § 75) and jaghāsa refer to a past action.

§ 90.

$\delta\acute{\epsilon}\delta\omicron\tau\alpha\iota$  indicates a past reference<sup>20</sup> in the following negative sentence:

$\omicron\upsilon\tau\omicron\iota, \tau\acute{\epsilon}\kappa\nu\omicron\nu \acute{\epsilon}\mu\acute{\omicron}\nu, \delta\acute{\epsilon}\delta\omicron\tau\alpha\iota \pi\omicron\lambda\epsilon\mu\acute{\eta}\tau\alpha \acute{\epsilon}\rho\gamma\alpha.$   
[II. 5. 428.]

- 'Not to you, my child, have feats of war been given.'

The negative sentence gives the effect of the pastness of the perfect:

"has not been given to you in the past" is the intended meaning.

§ 91.

The corresponding Sanskrit verb of  $\delta\acute{\epsilon}\delta\omicron\mu\iota$  is dadāmi ( $<\sqrt{\text{dā}}$ ), the perfect of which is also used in a past sence.<sup>21</sup> There are many occurrences of the middle (or passive) perfect forms of this verb in the R̥gveda, and all the perfect forms signify past actions. The active form is not very common. Only one occurrence dadau, is found in the R̥gveda in one of the Agni hymns.

mā nindata yá imām máhyaṃ rātīm devó dadau mártiāya svadhāvaṃ /  
pākāya gṛtso amṛto vicetā vaiśvānaró nṛtamo yahvo agnīḥ //

[Rv. 4. 5. 2.]

- 'Do not reproach (Agni), who (is) God and accepting oblation, has given this wealth to me, his mortal and a mature intellect; Agni is wise, deathless, discriminating, great and mighty (among men).'

The 'wealth' here considered is the gift of this mysterious knowledge which has already been given by Agni some time in the past to the men of this world.

§ 92.

Two appearances of the perfect of κάλνυμι <sup>22</sup> refer to past, while the other (Od. 19. 82) gives a present emphatic meaning. e.g.

"Ἡρῇ μὲν μετ' ἀγῶνα νεῶν καὶ Παλλὰς Ἀθήνη  
ἦδ' Ἐρμείδων γαίηδόχος ἦδ' ἐριούνης  
Ἑρμείας, ὃς ἐπὶ φρεσὶ πευκαλίμῃσι κέκασται.

[Il. 20. 33-35.]

- 'Hera made her way to the ships, and with her Pallas Athene, and Poseidon, the shaker of Earth, and the helper Hermes that excelled all in the cunning of his mind.'

οἱ τὸ πάρος περ  
ἀλκῇ τ' ἠνορέη τε κενάσμεθα πάσαν ἐπ' αἶαν.

[Od. 24. 508-09.]

- 'For we have hitherto excelled in strength and in valour over all the earth.'

πάρος shows its reference to the past and περ an intensity.

§ 93.

λέλοιπεν in the following examples also refers to a past event.

ναὶ μὰ τὸδε σκῆπτρον· τὸ μὲν οὐ ποτε φύλλα καὶ ὄζους  
φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν,  
οὐδ' ἀναθηγήσει.

[Il. 1.234-36.]

- 'Verily, by this sceptre, that will never put forth leaves and branches, since for ever it has left its trunk in the mountain, nor will put forth leaves again.'

ἐπεὶ πρῶτα is normally followed by an aorist ... i.e. a secondary tense. I wonder whether the reading here should not be λελόιπει  
..... ψυχὴ δὲ λέλοιπεν. [Od. 14.134.]

- 'His spirit has (already) left him.'

ἤδη in the preceding line shows that the action is past.

So also the following:

ἡγαγόμεν δὲ γυναῖκα πολυκλήρων ἀνθρώπων  
εἶνεν· ἐμῆς ἀρετῆς, ἐπεὶ οὐκ ἀποφώλιος ἦα  
οὐδὲ φυγοπτόλεμος· νῦν δ' ἤδη πάντα λέλοιπεν.

[Od. 14.211-13.]

- 'And I took to myself a wife of wealthy people, because of my virtue, since I was not a weakling nor a shunner of war, but now all things have failed (lit. 'have already left me').'

Here ἤδη shows that the reference to πάντα is past. νῦν δέ may imply the present time of Odysseus' speech.



§ 94.

Both the active and passive perfect indicative forms of ὀρνύμι are used in Homer. The active refers to a past action, while the passive indicates a state resulting from a previous action. Out of a number of occurrences of ὄρωρε, two (Il. 2. 797) and (Il. 11. 658) have been discussed before (§ 82.) The other examples are found in three phrasal combinations: νεῖκος ὄρωρε, βοή ὄρωρε, and ὀρυμεγδός ὄρωρε. First the examples containing νεῖκος ὄρωρε referring to a past event are given below.

κέκλυτέ μεν, Τρῶες καὶ εὐκνήμιδες Ἀχαιοί,  
μῦθον Ἀλεξάνδροιο, τοῦ εἵνεκα νεῖκος ὄρωρεν.

[Il. 3. 86-87.]

- 'Hear me, O the Trojans and the well-greaved Achaeans, the word of Alexander, on account of whom the quarrel has arisen.'

ἦσθεν δ' Ἰδαῖος ἔτω κοίλας ἐπὶ νῆας,  
εἶπεμεν Ἀτρεΐδης, Ἀγαμέμνονι καὶ Μενελάῳ,  
μῦθον Ἀλεξάνδροιο, τοῦ εἵνεκα νεῖκος ὄρωρε.

[Il. 7. 372-74 of which 374 = 388.]

- 'But in the morning let Idaeus go to the hollow ships to tell Atreides, Agamemnon and Menelaus, the word of Alexander, on account of whom the quarrel has arisen.'

Similarly,

εἰ δέ σφιν καὶ κεῖθε πόνος καὶ νεῖκος ὄρωρεν.

[Il. 12. 348.]

εἰ δὲ καὶ ἐνθάδε περ πόλεμος καὶ νεῖκος ὄρωρεν.

[Il. 12. 361.]

..... δὴ γὰρ μέγα νεῖκος ὄρωρεν. [Il. 13. 122, Cf. 15. 400.]

ἐννῆμαρ δὴ νεῖκος ἐν ἀθανάτοισιν ὄρωρεν  
Ἕκτορος ἀμφὶ νέκυι καὶ Ἀχιλλῆϊ πτολιπόρῳ.

[Il. 24. 107-08.]

- 'Strife indeed for nine days has arisen among the immortals around the corpse of Hector and Achilles, the destroyer of war.'

The following example contains  $\rho\omicron\eta$  ὄρωρε.

..... ἔνθα μάλιστα  
 ἱππῆες πεζοὶ τε κακὴν ἔριδα προβαλόντες  
 ἀλλήλους ὀλέκουσι,  $\rho\omicron\eta$  δ' ἄσβεστος  
 ὄρωρεν. [Il. 11. 528-30.]

- 'Where especially horsemen and foot, urging on evil strife are slaying one another, and an inextinguishable cry has arisen.'

ὀλέκουσι here shows a durative sense, while ὄρωρεν indicates a recent past occurrence.

The other examples will be discussed in their respective places (§261).

§ 95.

In a similar way, out of a number of examples of the perfect of ὀλλυμι (See  $\alpha\lambda\lambda\alpha$  § 260 ) two are used in a past reference.

ἦδη γάρ νῦν ἔλκοι' Ἄρη' γε πῆμα τέτυχθαι.  
 οὗτος γάρ οἱ ὤλωλε μάχῃ ἐνι, φίλτατος ἀνδρῶν,  
 Ἀσκάλαφος, τὸν φησὶν ὃν ἔμμεναι ὄρριμος Ἄρης.  
 [Il. 15. 110-12.]

- 'For indeed I think that sorrow has been brought upon Ares.

For his son, Ascalaphos, dearest of man, has just died in battle.

It is he whom mighty Ares says his own son.'

Here both ὤλωλε and τέτυχθαι seem to have indicated a past reference.

Similarly in the following ὤλωλε is used in a past sense:

οὐ γάρ τις δύναται σάφα εἶπεμεν ὀππόθ' ὤλωλεν,  
 εἴθ' ὃ γ' ἐπ' ἠπείρου δάμῃ ἀνδράσι δυσμενέεσσιν,  
 εἴτε καὶ ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης.  
 [Od. 3. 89-91.]

- 'For no one is able to tell clearly when he perished; whether he has been subdued on the mainland by hostile men, or whether in the sea among the waves of Amphitrite.'

Here the association of ὤλωλε with ὀππόθε suggests that the reference is past and is used in a narrative sense, (because this

is the narrative speech of Telemachus to Hector). The past reference of the perfect might be hinted by its association with the aorist ἀπώλετο in line 87 and ἔθηκε in line 88 which are used in a past narrative sense.

3. The Perfect Indicative denoting past action extending into the present.

[Resultative perfect<sup>1</sup>]

§ 96.

As was said above (§ 63), there are some perfects in Homer as well as in the R̥gveda which show that an action has commenced in the past, but its effects are still perceptible up to the present without any interval of time. When the perfect is used in this way, the period of time from the commencement of the action until the present, is not always mentioned. It is a past perfect tense, as far as the action is concerned, but a present from the point of view of its result. It may continue for some time in the future; but futurity is not important. This aspectual meaning of the perfect is mainly gathered from the context, but at times is shown by adverbial particles, such as, πρὶν and νῦν, πω, ἤδη, etc. In Vedic literature too, particularly in the R̥gveda, the perfect used in this sense, is sometimes accompanied by the adverbs purā ('formerly', cf. πρὶν ) and nūnam ('now' cf. νῦν ), satrā ('always') etc. The use of these words with the perfect forms indicates that the new state of affairs produced by the event remains unaltered 'in force' as it were, up to the time of speaking. This image is described as 'Resultative'. In all these sentences the perfect forms express or imply, not the action or event as such, but the continuous state which has resulted from the previous action. In Homer and in the R̥gveda such perfects are found in the case of the verbs mentioned below.



§ 97. The perfect of *προαίνω* which occurs with the perfect of *λείπω* shows that the action is resultative. The passage says:

ἀλλ' ἵομεν· μάλα γὰρ νύξ ἀνέται, ἐγγύθι δ' ἡώς,  
ἄστρα δὲ δὴ προέβηκε, παροίχων δὲ πλέων νύξ  
τῶν δύο μοιράων, τριτάτη δ' ἔτι μοῖρα λείλειπται.

[Il. 10. 251-53.]

- 'But let us go; for indeed the night is coming to an end, and dawn is near; and the stars have moved far onward and two thirds of the night have passed, and a third alone is left.'

The picture presented here is a combination of past and present.

*ἀνέται* shows that action is not complete, while *προέβηκε* combines the past action with the present. *παροίχων* is past, while *λείλειπται* describes the state of affairs remaining up to the present time of speaking. The night is described by its different stages by these perfect tenses: "The stars are far advanced, two thirds of the night are past, and only one third is left."

§ 98. A similar desire<sup>2</sup> to emphasize the net result appears to motivate the use of the perfect of *ἔρχομαι* in the following examples. The English "am come", which is archaic and sounds somewhat artificial nowadays, express the present-perfect notion better. For this reason the auxiliary from the verb "to be" is used in the following examples to translate the present-perfect form into English in preference to that from the verb "to have". The significance is: "have come and am here."

ὥς λείπον, αὐτὰρ πεζὸς εἰς Ἴλιον εἰλήλουθα,

[Il. 5.204.]

- 'So I left them, and am come on foot to Ilios.'

Here λείπον refers to a past event and so ~~laorist~~ perfect, while

εἰλήλουθα refers to a present situation resulting from a past activity.

..... ἥδε δέ μοι ἐστίν  
ἥδε δωδεκάτῃ ὅτε Ἴλιον εἰλήλουθα  
πολλὰ παθών.

[Il. 21.80-82.]

- 'And this morning is the twelfth for me since I am come to Ilios,  
having suffered greatly.'

..... ἥδε δέ μοι νῦν  
ἥδε δωδεκάτῃ ὅτε Ἴλιον εἰλήλουθα.

[Il. 21.155-156.]

ὦ γέρον, ἧ τοι ἐγὼ θεὸς ἄμβροτος εἰλήλουθα,  
'Ἑρμείας· σοὶ γάρ με πατὴρ ἅμα κομπὸν ὕπασσεν.

[Il. 24.460-1.]

- 'See, old man, I, Hermes, an immortal god, am come; my father has  
sent me to guide you.'

Πυθανόμην Ἰθακῆς γε καὶ ἐν Κρήτῃ εὐρέει,  
τηλοῦ ὑπὲρ πόντου· νῦν δ' εἰλήλουθα καὶ αὐτὸς  
χρήμασι σὺν τοῖσδε σσι.

[Od. 13.256-58.]

- 'I heard of Ithaca, even in spacious Crete, far over the sea; and now  
I am come myself here with these goods.'

ἅπτα, σὺ δ' ἔρχεο θάσσον, ἔχέφρονι Πηνελοπέει  
εἴφ' ὅτι <sup>οἱ</sup> σῶς εἰμὶ καὶ ἐκ Πύλου εἰλήλουθα.

[Od. 16.130-31.]

- 'My friend, do you then go quickly and tell wise Penelope that I am  
safe for her and am come from Pylos.'

οὐνεκά οἱ σῶς ἔσσι καὶ ἐκ πύλου εἰλήλουθας.

[Od. 15.42.]

In these two examples the perfect is combined with the present.

χῆνες μὲν μνηστήρες, ἐγὼ δὲ τοι αἰετὸς ὄρνις  
ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,  
ὅς πᾶσι μνηστήρσιν ἀεικέα πότμον ἐφήσω.

[Od. 19.548-54.]

- 'The geese are the suitors, and I was the eagle before, and now am come as your husband, who will inflict a cruel fate on all the suitors.'

νῶϊ δ', ἐγὼ Σθένελός τε, μαχησόμεθ' εἰς ὃ κε τέκμωρ  
'Ιλίου εὖρωμεν. ἔνν γὰρ θεῶ εἰλήλουθμεν.

[Il. 9.48-49.]

- 'Yet we two, Sthenelus and I will fight until we find the end of Ilios; for we are come with the aid of heaven.'

ἡμεῖς δ' ἐξ 'Ιθάκης ὑπονῆλου εἰλήλουθμεν. [Od. 3.81.]

τίπτ' αὖτ' αἰγιδόχοιο Διὸς τέκος, εἰλήλουθας;

[Il. 1.202.]

εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,

[Il. 6.128 = Od. 7.199.]

This is discussed in § 82.

τέκνον, τίπτε λιπὼν πόλεμον θρασὺν εἰλήλουθας;

[Il. 6.254.]

τίπτε μοι, ἥθειν κεφαλῇ, δεῦρ' εἰλήλουθας  
καὶ μοι ταῦτα ἕκαστ' ἐπιτέλλεαι;

[Il. 23.94-95.]



τίπτε μοι, Ἑρμεῖα χρυσόρραπι, εἰλήλουθας  
αἰδοῦός τε φίλος τε;

[Od. 5.87-88.]

Νήπιός εἰς, ὧ ξεῖν', ἥ τηλόθεν εἰλήλουθας,  
ὅς με θεοὺς κέλεαι ἥ δεῖδμεν ἥ ἀλέασθαι.

[Od. 9.273-74, of which  
273=13.237.]

- 'You are a fool, stranger, or you are come from afar, who bid  
me either to fear the gods or to shun them.'

..... ἡ ἔμπορος εἰλήλουθας  
νηὸς ἐπ' ἀλλοτρίης, οἳ δ' ἐκβήσαντες ἔβησαν;

[Od. 24.300-01.]

- 'Are you come on a foreign ship as a merchant? Did they, after  
landing you, go away?'

Here there is a contrast between the present-perfect, referring to  
the man who is present, and the aorist, referring to men who are not  
present and whose action, if any, was in the past.

The other example (Od. 22.45) is discussed in § 88.

οὐκ αἶεις ἅ τέ φησι θεὰ λευκώλενος Ἥρη,  
ἥ δὴ νῦν παρ Ζηνὸς Ὀλυμπίου εἰλήλουθεν;

[Il. 15.130-31.]

- 'Do you not hear what the white-armed Here says who is now  
come here from Olympic Zeus?'

ἀλλ' ἐς μὲν Μενέλαον ἐγὼ κέλομαι καὶ ἄνωγα  
ἔλθεῖν· κείνος γὰρ νέον ἄλλοθεν εἰλήλουθεν.

[Od. 3.317-18.]

- 'But I bid you and command you to go to Menelaus; for he is recently come from abroad.'

τίς δὴ ὅδε ξένος νέον εἰλήλουθε, συβῶτα,  
ἡμέτερον πρὸς δῶμα;

[Od. 20. 191-92.]

- 'Who then is this stranger, swineherd, who is come recently to our house?'

§ 99.

This Homeric sense as expressed by the perfect of ἔρχομαι is also conveyed by the Rgvedic verb "to come" (=  $\bar{a} - \sqrt{\text{gam}}$ ) in the following, where the seer praises Indra thus:

ádha gmántośánā prechate vām kádarthā na ā grhám /  
ā jagmathuh parākād diváśca gmásca mártiyam //

[Rv. 10. 22. 6.]

- 'Then Uśanā, while <sup>ing</sup> go<sub>ing</sub> (home), asks you - 'why do you come home? Why have you come to mortal man from distant parts of heaven and earth?'

Herein too, ā jagmathuh signifies that "you have come and are still here."

§ 100.

The perfect of ἔρχομαι with the preposition ἀπό again indicates a past action resulting in a present. It is used with the aorist.

ἤδη γὰρ νῦν μοι τὸδ' εἰκοστὸν ἔτος ἐστίν  
ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθα πατρὸς.

[Il. 24. 765-66.]

- 'This is now the twentieth year from the time when I went away  
and have been away (lit. 'am gone') from my native land.'

.....

ἤδη γὰρ οἱ εἰκοστὸν ἔτος ἐστίν  
ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθε πατρὸς.

[Od. 19. 222-23, cf. also  
24. 310.]

The perfect associated with the aorist ἔβην(ν) brings the  
interval up to the time of speaking: "I left (aorist) twenty years ago,  
am still away (perfect)" - is the intended meaning.

§ 101. This use of ἀπελήλυθα can be compared with the following  
hymn of Vāk ('speech'), where the seer uses jagāma<sup>3</sup> to bring a past  
action into the present along with two other perfects which signify  
past actions of Vāk.

yád vāg vādantyavicetanāni rāṣṭrī devānām niśasāda mandrā /  
cātasra ūfjam duduhe pāyāmsi kvā svid asyāḥ paramām jagāma //

[Rv. 8. 100. 10.]

- 'When Vāk, queen of gods who gives delight, speaking words which  
no-one understood, had sat down, [then], the four quarters drew  
strength and water; (now) where has her best part gone?'

Here niśasāda and duduhe refer to the past actions of Vāk finished  
sometime in the past, while jagāma suggests her past action coming up  
to the mind of the seer at the present moment of speaking as the word  
kva svid implies.



102.

So too the perfect of δύω.

ἀλλὰ σευ ἡ νάματος πολυάτ' ἐ γυῖα δέδουκεν,  
ἡ νῦ σέ που δέος ἴσχει ἀκήριον.

[Il. 5.811-12.]

- 'But either weariness arising from much exertion is down in your legs or now perhaps spiritless fear possesses you.'

δέδουκεν <sup>4</sup> shows that weariness "is entered into his limbs and is still there." ἴσχει in the alternative statement also suggests this meaning of δέδουκεν, i.e. "weariness is already inside you, or now at this moment terror possesses you fully."

Similarly in the next example:

Ζεὺς δέ σφι Κρονίδης ἐνδὲξια σήματα φαίνων  
ἀστράπτει· Ἐκτωρ δέ μέγα σθένει πλεμεσάνων  
μαίνεται ἐκπύγῳ, Πίσυρος Διί, οὐδὲ τι τῷ  
ἀνέρας οὐδὲ θεοῦ· κρατερὴ δέ ἐ λύσσα δέδουκεν.

[Il. 9.236-39.]

- 'And Zeus, son of Cronos, showing them propitious omens, flashes with lightning; and Hector exulting greatly in his strength rages furiously, trusting in Zeus, and neither honours men nor gods, for mighty madness is right inside him.'

The present verbs indicate what is happening now. The perfect

δέδουκεν explains this present situation in terms of the past.

It is present-perfect.

The next example occurs intransitively:

μέσση μὲν τε κατὰ σπείρους κοίλοιο δέδουκεν,  
ἔξω δ' ἐξέσχει κεφαλὰς δεινοῦτο περὲθρου,  
αὐτοῦ δ' ἰχθυῖα, σκόπελον περιμαιμῶσα,  
δελφινὰς τε κύνας τε, καὶ εἴ ποθι μετ' ἄλλοι  
κῆτος, ἃ μυρία βόσκει ἀγέστονος Ἀμφιτρίτη.

[Od. 12.93-97.]

- 'Up to her middle she is sunk in the hollow cave, but outside the dreadful abyss she sticks out her heads and there, searching round the rocks, she fishes for dolphins and dogs, in the hope of catching a bigger beast somewhere, which the loud-sounding Amphitrite rears in thousands.'

§ 103. Most of the perfect indicative forms of ἀπόλλυμι are used with past meaning (see § 78), but the following seems to have been used in a resultative sense. This is provided partly by the tense and partly by the force of ἀπό, e.g.:

..... οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκῆων,  
ἀλλ' ἀνδρῶν γένος ἔστε διοτρεφῶν βασιλῆων  
σκηπτούχων, ἐπεὶ οὐ κε κακοὶ τοιοῦσδε τέκοιεν.

[Od. 4. 62-64.]

- 'For the race of your parents has not perished; but you are the race of Zeus-nurtured, sceptre-bearing Kings; for bad men would not produce such as you are.'

Here the perfect associated with the negative expresses the present result by reference to the past.<sup>5</sup>

§ 104. This Homeric passage can be compared with one of the R̥gvedic hymns where the perfects of √mr̥ "to die" and √i "to go" bring the past action into the present. Therefore, na mamruh means "they have not died before nor even now" and so also iyuh - "they have not now fallen into calamity." These two forms occur in the hymn of Dakṣīnā:

ná bhojā mamrur ná nyarthām lyar ná riṣyanti ná vyathante ha bhojāh /  
idāṃ yād viśvaṃ bhūvanam svāscaitāt sārvaṃ dākṣiṇaibhyo dadāti //

[Rv. 10.107.8.]

- 'Those who give do not die; they never perish; they <sup>suffer injury</sup> ~~harm~~ nobody,  
and they do not suffer pain; This visible universe and the light (of heaven) -  
all this Dakṣiṇā ('Guerdon') gives us.'

§ 105. πέπρωται <sup>6</sup> in the following passage suggests that the sense  
is resultative - 'It has been fated before and is still so now.'

ἄμφω γὰρ πέπρωται ὁμοῖην γὰρ ἔρεσσαι  
αὐτοῦ ἐνὶ Τροίῃ, ...

[Il. 18.329-30.]

- 'For it is fated that both of us should stain the same earth here in  
Troy, ....'

Here the perfect is extended to state of affairs remaining up to the  
present time of speaking.

§ 106. Another instance of a resultative perfect arising from a past  
action is provided by the perfect of κατ-ερῶ in the passage quoted  
below:

σοὶ δ' ὁδοῦ οὐκέτι δηρὸν ἀπέσσεται, ἀλλὰ τοι ἤδη  
νηὺς τε κατέρυσται καὶ ἑκάρτεες εἰσὶν ἑταῖροι.

[Od. 8.150-51.]

- 'Y - 'Your journey will no more be long delayed, for indeed your ship  
has already been dragged down and the crew is ready.'



ἤδη shows the action was completed quite recently but its effects remain. The present-perfect sense is confirmed by the association of κατεύρυσται with ἐπαρτέες εἶσι describing the present state of the crew.

§ 107. Similarly in the following δειδέχεται, along with τετίμηται, is used to indicate a past-present reference:

.....

τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν,  
καὶ μιν ἔτισε, ὥς οὐ τις ἐπιχθονὶ τίεται ἄλλη,  
ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.  
ὥς κείνη περὶ κῆρι τετίμηται τε καὶ ἔστιν  
ἐκ τε φίλων καὶ δῶν ἐκ τ' αὐτοῦ Ἀλκινόοιο  
καὶ λαῶν, οἳ μὲν ῥα θεὸν ὥς εἰσορῶντες  
δειδέχεται μῦθοισιν, ὅτε στείχῃσ' ἀνὰ ἄστυ.

[Od. 7.66-72.]

ποιήσατο and ἔτισε describe the past event: "Alcinous made ( ποιήσατο ) her (Arete) his wife, and honoured ( ἔτισε ) her." Then the causal clause ( ὥς οὐ ... ἄλλη ) follows, where τίεται "as no other woman is honoured on earth" brings the picture into the present. The perfect τετίμηται<sup>7</sup> is very intensive and reinforced by περὶ: 'She is exceedingly honoured' and then followed by ἔστιν 'and is also now'. ἔστιν would be followed either by τετιμημένη or τιμήσσα. ἔστιν develops the present force latent in the perfect which brings a completed fact into the present. So τετίμηται τε καὶ ἔστιν (τετιμημένη or τιμήσσα) refers to a past action continuing into the present. δειδέχεται (great with outstretched hands) also gives an intensive

present-perfect meaning ' they have welcomed her warmly in the past and do so now.' The subjunctive στελέχῃσι, used in a temporal clause, gives a frequentative meaning.

§ 108. πέπαυται<sup>8</sup> and πέπηγε<sup>9</sup> along with κεκλιμένοι are other instances of this kind.

οἱ πρὶν ἐκ' ἀλλήλοισι φέρον πολὺδακρυον ἄρηα  
ἐν πεδίῳ, ὄλοοτο λιλαϊόμενοι πολέμοιο,  
οἱ δὲ νῦν ἔσται σιγῇ, πόλεμος δὲ πέπαυται,  
ἄσπεροι κεκλιμένοι, παρὰ δ' ἔγχεα μακρὰ πέπηγε.

[II. 3. 132-35.]

- 'Before this they were waging tearful war against one another on the plain, longing for destructive war, and now they sit in silence, for the war is at an end, leaning on their shields, and their spears are stuck in the ground by their side.'

Here again παρὰ ... πέπηγα is a paratactic addition to κεκλιμένοι. πέπηγα is used intransitively. πρὶν ... φέρον suggests the continuity of the past action 'were fighting before', while νῦν ἔσται refers to a present condition. πέπαυται, 'has stopped' or 'is at a standstill', πέπηγα, 'are stuck' in the ground, and κεκλιμένοι, 'leaning' indicate the present situation resulting from past actions.

γνοῖεν δ', ὥς δὴ δηρὸν ἐγὼ πολέμοιο πέπαυμαι.

[II. 18. 123.]

- 'And let them know that it is certainly the case that I have kept apart for a long time from the war.'

Here *πέπαυμαι* suggests a present condition of Achilles which is the result of his past action. In Greek we would normally have a present with words like *δηρόν*. Here the perfect may mean something like "I have long been completely inactive."

§ 109. The perfect of *ἐφάπτω* occurs in five places. One of these shows a past action continuing into the present.

οἷ μ' ἄλοχος στυφέλιξε, πάτερ, λευκώλενος Ἥρη,  
ἐξ ἧς ἀθανάτοισιν ἔρις καὶ νεῖκος ἐφῆπται.

[Il. 21. 512-13.]

- 'It is your wife, my father, that has buffeted me, the white-armed Hera, by whom strife and contention are imposed on the immortals.'

*στυφέλιξε* describes a recent past action and *ἐφῆπται* describes of which an action that was started in the past but, the resulting situation continues. We may say something like "are laid upon" or "lie heavily on". The other examples will be discussed in their respective places.

§ 110. *δέδασται*<sup>10</sup> also gives a resultative sense.

οὐδέ τίς ποῦ ἴδμεν ξυνήϊα κείμενα πολλὰ,  
ἀλλὰ τὰ μὲν πολλῶν ἐξεπράθομεν, τὰ δέδασται,  
λαοὺς δ' οὐκ ἔκ' ἔοικε παλίνλογα ταῦτ' ἐπαγείρειν.

[Il. 1. 124-26.]

- 'Nor do we know of many things laid up in common, but whatever things we plundered from the cities, are (already) shared out and it is not meet and proper to gather these things back from the folk.'



In this passage there is a contrast between aorist and perfect.

The perfect describes the results arising from a past action which is suggested by the aorist, ἐξεπράθομεν. The aorist is narrative, while the perfect is resultative. ἔοικα is an intensive present-perfect meaning "it is entirely right."

In the same way, in the following example, δέδασται refers to the permanent result of a past action along with ἔμμορε which is used in the same way:

τριχθᾶ δὲ πάντα δέδασται, ἕκαστος δ' ἔμμορε τιμῆς.

[Il.15.189.]

- 'And in threefold ways all things have been divided, and each has been apportioned his own honour.'

ἔνθα δὺ πόλεις, δίχα δὲ σφισι πάντα δέδασται.

[Od.15.412.]

- 'There are two cities, and all the land is divided between them.'

In the last two examples it seems hard to say whether these are past perfects or present perfects. Perhaps they could be interpreted in both ways. But in such sentences the perfect is used to express, or rather imply, the continuous state which has resulted from the previous action, and is hence resultative.

■ 111.

Similarly with the perfect of δαίω, which also shows a resultative force, rather than merely an intensive present. It is used in a parenthesis and the force is: "have been divided quite in two and are still so," as can be seen from the following:

ἀλλ' ὁ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἔδοντας,  
Αἰθίοπας, τοὶ διχθὰ δεδαίονται, ἔσχατοι ἀνδρῶν,  
οἱ μὲν δυσσομένου Ὑπερίονος, οἱ δ' ἀνιόντες.

[Od. 1.22-24.]

- 'But he had gone to visit the Ethiopians who live at a distance - the Ethiopians who are divided into two parts, the remotest of men, the ones as Hyperion (the sun) sets, and the others where he rises.'

§ 112. The perfect of λέπω is found in the active and passive voices. The active form occurring in three places, denotes a past action (discussed in § 93), while the passive occurring three times in the Iliad, describes the state of affairs remaining up to the present time of speaking, e.g. :

Ἰδομενεύ, ...  
ἔρχομαι, εἴ τί τοι ἔγχεος ἐνὶ κλισίῃσι λέλειπται.

[Il. 13.256.]

- 'Idomeneus, I (Meriones) am going (to fetch a spear), if perchance you have left one in the huts.'

It can be interpreted in a present-perfect sense also: "has been left" = "is still in the hut." But it seems that the implication of the perfect is that the result of the action performed before remains in force up to the moment of speaking.

σπεύσατέ μοι, κακὰ τέκνα, κατηφόνες· αἶθ' ὅμα πάντες  
 Ἕκτορος ὠφέλετ' ἀντί θοῆς ἐπὶ νηυσὶ πεφάσθαι.  
 ὦ μοι ἐγὼ πανάποτμος, ἐπεὶ τέκον υἱὰς ἀρίστους  
 Τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τινά φημι λελεῖσθαι,  
 Μῆστορά τ' ἀντίθεον καὶ Τρωίλον ἱππιοχάρην  
 Ἕκτορά θ', ὃς θεὸς ἔσχε μετ' ἀνδράσιν, οὐδὲ ἔφκει  
 ἀνδρὸς γε θνητοῦ πάϊς ἔμμεναι, ἀλλὰ θεοῖο.  
 τοὺς μὲν ἀπώλεσ' Ἄρης, τὰ δ' ἐλέγχεα πάντα λέλειπται.

[Il. 24. 253-60.]

Here ἀπώλεσε describes a past single action, while λέλειπται shows that something done in the past still remains: - "Ares has slain them all, yet the wretches are all left." The past reference is to be found in ὠφέλετ'. The sense of πεφάσθαι is "have been slain," "are slain." It is just as much a present-perfect as τέθηκα, πέφαται. λελεῖσθαι also corresponds to present-perfect λέλειπται.

§ 113. Only one occurrence of εἴρηται is found with reference in the to the immediate past extending to present.<sup>11</sup>

ἀλλ' ἴθι, ταῦτα δ' ὀπίσθεν ἀρεσσόμεθ' εἴ τι κακὸν νῦν  
 εἴρηται, τὰ δὲ πάντα θεοὶ μεταμῶνια θεῖεν.

[Il. 4. 362-63.]

- 'But come we will settle these things later, whatever harsh word has been said, and may the gods make all come to naught.'

Here "harsh word" is spoken before, but its effects are referred to new (at the moment of Agamemnon's speech) and hence the use of νῦν. The sense is emphatic: "if anything evil is in fact said."



§ 114. In the following passage too the two perfect forms , προλέλοιπεν and ἐνέστακται , are found thus in a resultative sense:

Τηλέμαχ', οὐδ' ὄπιθεν κακὸς ἔσσεαι οὐδ' ἀνοήμων,  
εἰ δὴ τοι σοῦ πατρὸς ἐνέστακται μένος ἦν.

... [Od. 2.230-71.]

εἰ δ' οὐ κείνου γ' ἔσσι γόνος καὶ Πηνελόπείης,  
οὐ σέ γ' ἔπειτα ἔολπα τελευτήσῃν ἃ μενοινᾷς.

... [Ibid. 274-75.]

ἄλλ' ἐπεὶ οὐδ' ὄπιθεν κακὸς ἔσσεαι οὐδ' ἀνοήμων,  
οὐδέ σε πάγχυ γε μήτις Ὀδυσσεύος προλέλοιπεν,  
ἔλπωρὴ τοι ἔπειτα τελευτήσῃ τὰδε ἔργα.

[Ibid. 278-80.]

- 'Telemachus, hereafter, you will be neither base nor witless, if indeed the goodly spirit of your father has been instilled into you.'

...

- 'But if you are not the son of him and of Penelope, then I have no real hope that you will accomplish your desire.'

...

- 'But since hereafter you will be neither base nor witless, and the wisdom of Odysseus has not deserted you completely, there is therefore hope that you will accomplish this work.'

The proverbs ἐν- and προ- respectively in ἐνέστακται and προλέλοιπεν indicate some emphasis. The former means: "the spirit of your father has been instilled into you and is still definitely in you", while the latter means: "(it) has not definitely left you, and therefore, is still in you." The intensive force of προλέλοιπεν

is enhanced by πᾶλιν and πρὸ. The contrast with δεῖθεν is noteworthy for the past-present meaning. ἔολπα "I do hope", "I have hope" expresses a present emphatic meaning here (Cf. ἔλπωρῃ τοι (Sc. ἔσται) in line 280) as also elsewhere.

§ 115.

A somewhat similar idea to that expressed by ἐνέστακται is found in one of the hymns of Indra when the seer says -

Sám ca tvé jagmūni gīra indra pūrvīr<sup>vi</sup>ca tvād<sup>ya</sup>nti vibhṛō manīṣāḥ /  
purā nūnām ca stutāya ṛṣṇām pasprdhra indre ādhyukthārkā //

[Rv. 6.34.1.]

- 'O Indra, many praises have met in you, and from you many noble thoughts spring forward. Formerly and now the praises of the seers, their holy hymns and eulogies, have vied together for Indra.'

Here sam jagmuh indicates that Indra has still possessed those praises which were sent by the seers some time in the past. In pasprdhre, the past action extending into the present is evident by the association of purā and nūnām<sup>12</sup>.

§ 116.

So too the perfect of βιάω.

μη νεμέσα· τοῖτον γὰρ ἄγχος βεβίηκεν Ἀχαιοῦς.

[Il. 10.145] = 16.22.]

- 'Be not angry, for great sorrow has overwhelmed the Achaeans.'

εἰσὶν μὲν μοι παῖδες ἀμύμονες, εἰσὶ δὲ λαοὶ  
καὶ πολέες, τῶν κέν τις ἐποικόμενος καλέσειεν.  
ἀλλὰ μάλα μεγάλη χρεῖω βεβίηκεν Ἀχαιοῦς.

[Il. 10.170-72.]

- 'I have blameless sons, and people, many in number, to whom one might go to summon (to the fight). But in truth great need has overwhelmed the Achaeans.'

Here the perfect emphasises the perceptible presence of an effect already produced.

§ 117. In the following example the use of adverbial particles with the perfect of *κορέννυμι* indicates that the sense is resultative:

ἦ οὐ πω κεκόρησθε ἐελμένοι ἐνδοθι πύργων;  
[Il. 18. 287.]

Here *πω* indicates the continuity of *κεκόρησθε*, "are you not yet satisfied." "have you not yet had enough" into the present.

But in the next examples *ἤδη* shows the extension of past action into the present.

ἤδη μὲν δαῖτος κεκορήμεθα θυμὸν ἔλσης  
φόρμιγγός θ', ἣ δαιτὶ σὺν ἡορδός ἐστι θαλερή.  
[Od. 8. 98-99.]

- 'We are already satisfied at heart with the goodly banquet and the lyre, which is the companion of a rich feast.'

ἴΩ γύναι, ἤδη μὲν πολέων κεκορήμεθ' ἀέθλων  
ἀμφοτέρω.  
[Od. 23. 350-51.]

- 'Oh wife, both of us already have enough of any trials.'



§ 118.

Similarly in the R̥gveda in one of the Indra hymns the perfect of the  $\sqrt{\text{mad}}$ , "to please" is used to show a past action<sup>which</sup> still persists at the present time: "has not (in the past) intoxicated and does not even now".<sup>13</sup>

ná sóma índram ásuto mamāda, nábrahmāṇo maghávānam sutásah /  
tásmā ūkthám janaye yáj jújoṣan nr̥vān nāvīyah śr̥ṇávad yáthā nah //

[Rv. 7.26.1.]

- 'Soma, unpressed has never pleased (or satisfied) wealthy Indra, nor (juices) well-pressed without a prayer (have gladdened him). I read a laud, new and manly (i.e. heroic) for him, that shall delight him, so that he may listen to us.'

In this connection the perfect of  $\sqrt{\text{bhu}}$  "to enjoy" can also be compared.

In one of the Āditya hymns bubhujmāhe is used in association with purā and nūnám which determine the past-present sense of the perfect:

Śáśvaddhī vah sudānava ādityā ūtibhir vayám /  
purā nūnám bubhujmāhe //

[Rv. 8.67.16.]

- 'For, of generous Ādityas, we have always, formerly and now, enjoyed your aids.'

§ 119.

Two perfect forms, λέλασται<sup>14</sup> and λελάσμεθα, are used in a present plus present-perfect sequence, λέλασται, in conjunction with νῦν ..... ὀμιλεῖ, has an intensive meaning: "he forgets all about it", in the following:

νῦν δὲ μετὰ Τρώεσσιν ὁμιλεῖ, τῶν δὲ λέλασται.

[Il. 5.834.]

- 'And now he consorts with the Trojans and has forgotten these.'

Similarly,

Τυδεΐδῃ, τί παθόν τε λελάσμεθα θούριδος ἀλκῆς;

[Il. 11.313.]

- 'Tydeus' son, what has come over us that we forget (have no thought for) our furious valour (or we forget all about it).'

§ 120.

Of the six occurrences of the perfect indicative of λῶω, five refer to recent past actions extending into the present, while one (Il. 7.6), to be discussed later on, refers to the present. The two instances, found in the Odyssey, are accompanied by γυῖα.

οἷοισιν δέδοικα ποσὶν μὴ τις με παρέλθῃ  
φαιήκων· λίην γὰρ ἀεικέλως ἔδαμάσθην  
κύμασιν ἐν πολλοῖς, ἐπεὶ οὐ κομιδὴ κατὰ νῆα  
ἦεν ἐπηετανός· τῷ μοι φέλα γυῖα λέλυνται.

[Od. 8.230-33.]

- 'Only in the foot race do I fear that one of the Phaeaceans may surpass me, for I have been most terribly worn down in many billows, since there was no <sup>store of provisions</sup> ~~store of provisions~~ in my ship; therefore my limbs are slack.'

ἔδαμάσθην ἐν πολλοῖς κύμασιν shows that the incident happened before and λέλυνται is the result.

The other example is as follows:

οὐδ' ὀρθός στήναι δύναται ποσὶν οὐδὲ νέεσθαι  
οἴκαδ', ὅπη οἱ νόστος, ἐπεὶ μέλα γυῖα λέλυνται.

[Od. 18. 241-42.]

- 'He (Iris) is not able to stand erect upon his feet, or (to) go home where (is) his place, because his limbs are loose (or "are very weak").'

Two other instances of λέλυνται occur.

ὦ γέρον, ἥ μάλα δὴ σε νέοι τέλρουνσι μαχηταί,  
σὴ δὲ βίη λέλυνται, χαλεπὸν δὲ σε γῆρας ὀπάζει,  
ἥπεδανός δὲ νῦ τοι θεράπων, βραδέες δὲ τοι ἵπποι.

[Il. 8. 102-04.]

- 'Old man, surely indeed the young warriors tire you; your strength is gone, and a hard old age awaits you, and surely your squire is feeble, and your horses are slow.'

Here the perfect is preceded by τέλρουνσι and followed by ὀπάζει.

All three refer to present time. λέλυνται "has already been broken and is still so" brings the past situation into the present.

The other example is different.

υἱὸς μὲν δὴ τοι λέλυνται, γέρον, ὥς ἐκέλευες,  
κεῖται δ' ἐν λεχέεσσι.

[Il. 24. 599-600.]

- 'Old man, your son is (now) released<sup>15</sup> according to your wish, and (now) he lies upon a bier.'

λέλυνται here indicates an action in the recent past which is now complete, but its effect still exists as the word κεῖται shows.



For the other example of λέλυνται (Il. 2.135) see § 76.

- § 121. νένικται with περί and μέμυκε with σύν along with a present form κερταί have the sense of a very recent past continuing into the present in the following passage:

.....

θηοῖδ' κεν αὐτὸς ἐπελθὼν  
οἷον ἔερσηεις κερταί, περί δ' αἷμα νένικται,  
οὐδέ ποθι μισρός· σύν δ' ἔλκεα πάντα μέμυκεν,  
ὅσσ' ἔτυκη· πόλεις γάρ ἐν αὐτῷ χαλκὸν ἔλασσαν.

[Il. 24.418-21.]

νένικται "the blood has been washed up" must be past except insofar as it implies the meaning "and is now clean." Similarly, μέμυκεν also means "have been closed" and "now are closed." The action is past, but its result is present. (The ambiguity arises from the English word "closed" which can be either present or past).

- § 122. Besides those already mentioned, there are a few more examples of the perfect from the R̥gveda which describe the action continued into the present. The following is one of Viśvedevā hymns which describes one of the characteristics of the Sun god:

návyam tād ukthyāṃ hitāṃ dévāsaḥ supravācanām /  
ṛtām arṣanti sīndhavaḥ satyām tātāna sūryo vittām me asyā rodasī //

[Rv. 1.105.12.]

- 'O gods, that strength which is new, praiseworthy and well-spoken of resides in you, by it the rivers always send the waters, and the Sun spreads his constant light. Heaven and Earth, be conscious of my affliction.'

tatāna here signifies that the Sun "has extended his light in the past as also in the present time." And in this sense it denotes the condition attained by the subject as the result of a preceding action. arṣanti is continuous.

Similarly, dadhire in association with satrā ('always') signifies a resultative sense in the following hymn of Indra:

túbhyaṃ bráhmāṇī gíra indra túbhyaṃ satrā dadhire harivo juśásva /  
bodhyaṃ pīrávaso nūtanasya sákhe vaso jaritrbhyo váyo dhāh //

[Rv. 3. 51. 6.]

- 'Oh Indra, lord of horses, prayers and praises are for ever offered to you; accept them; Oh giver of dwellings, friend (of men), (you) who are everywhere, consider this new offering and grant food to the worshippers.'

In the same way, paprau<sup>16</sup> "has filled and still fills" suggests the same sense in another Indra-hymn:

índro víśvair viryaíṣṭh pátyamāna ubhé á paprau ródasī mahitvá /  
purandaró vṛtrahá dhr̥ṣṇúṣeṇaḥ saṃgr̥bhyā na á bharā bhūri paśvāh //

[Rv. 3. 54. 15.]

- 'Indra, who is invested with all powers, has filled heaven and earth with his majesty - you, who are the destroyer of cities, the slayer of Vṛtra, lord of brave hosts, collecting cattle, give us abundantly.'

4. The Perfect Indicative with present meaning.

§ 123. As was said above (§ 64) in a large number of cases the Homeric perfect forms are used with present meaning. In this sense, the performance of an action is cumulative. And this cumulating point leads to certain nuances of meaning, such as, intensive, stative and present with completed and resultant action.

(i) 'Intensive' Perfect.

§ 124. The intensive meaning of the perfect depends on various factors. It can often be deduced from the context.<sup>1</sup> Apart from the context, the intensive meaning of a perfect is often enhanced by the use of adverbs,<sup>2</sup> such as, μάλα, μάλιστα, πάγχι, τῆλε, μέγα, μεγάλη, τηλόθεν, etc. which show greater degree of emphasis than the perfect itself. Similarly, some prepositions,<sup>3</sup> viz., ἀμφί, ἀπό, διδ, ἐκ, ἐν, ἐπί, κατά, περί, πρό, etc. are at times used to amplify the root meaning of a verb. In some cases, emphatic particles,<sup>4</sup> such as, γε, δαί, δή, ἦ, θήν, μέν, μήν, περ, etc. intensify the meaning. Besides these, the frequentative form (See §§ 175-76) adds "force" to a perfect. Sometimes the intensive meaning of a perfect emerges from a positive-negative contrast (and vice-versa) in a balanced statement. In these sentences the perfect emphasizes the completion of an action as a total event, and thereby carries a variety of nuances (See § 178 f). A similar type of emphasis appears in such sentences where the perfect is used in the last of a series of events as the final culmination of an action.

In some cases, the active perfect forms are used intransitively, which also show a greater degree of intensity in their meaning,<sup>5</sup> e.g.,  
δαίω 'light up a fire': δέδηα 'blaze forth': ἐγείρω 'waken':  
ἐγήγορα 'wake up': ἔλπω 'give hope': ἔδωκα 'am given hope'; 'I hope'. All these points will be illustrated in the following pages. I have arranged the words so that those of similar meaning are grouped together.

§ 125. A note on translation is necessary here. If there is an appropriate English participle (or verbal adjective), it is usually easy to translate the Greek intensive perfect by an English present. Where there is no obvious English participle, this may be more difficult, and one may be tempted to use an English perfect passive - perhaps wrongly. In some cases the emphatic adverbials, such as, in fact, really, completely etc. are used to show the intensive meaning.

§ 126. As just stated, in a number of cases the intensive meaning of the perfect can be deduced from the context, and this again depends on the attitude of the speaker. When a speaker insists on the immediate performance of an action, when a command or request is expressed with emotional overtones, or when the urgency of the situation is shown from the context, we have good reason to see emphatic meaning in the verb. From an analysis of the texts it is seen that some verbs which denote various manifestations of human consciousness - perceptions, states of mind and emotional attitude, speech and other utterances of sound, show intensity in meaning. As, for example,



the perfects of some verbs of seeing and showing put emphasis on the basic meaning of the verb in the following contexts.

- § 127. The intensive meaning of the perfect indicative of δέρκομαι<sup>6</sup> is used intransitively in a simile and linked with an aorist, expressed by the performance of an action as the accompaniment to another or in response to another. The passage runs thus:

ὥς δὲ δράκων ἐπὶ χειρὶ ὀρέστερος ἄνδρα μένησι,  
βεβρωκῶς κακὰ φάρμακ'. ἔδου δέ τ' ἐμιν χόλος αἰνός,  
σμερδαλέον δὲ δέδορκεν ἐλίσσόμενος περὶ χειρῶ.  
ὥς Ἑκτωρ ...

[Il. 22. 93-96.]

- 'As a serpent of the mountain awaits a man at his lair, having swallowed poisonous herbs, and dread wrath has entered into him, and watches (or glares) terribly as he coils him about round his lair; even so Hector ...'

This passage describes a series of actions with past and present combinations. The past actions, as expressed by the perfect participle and aorist, convey the sense of actual performance, and the present and perfect imply the consequences arising from it. First

δράκων ..... βεβρωκῶς, and then ἔδου ... χόλος αἰνός.

The result is σμερδαλέον δὲ δέδορκε ; i.e., "the snake is full of poisonous herbs, and in consequence he has become angry, and it looks dreadful now." βεβρωκῶς denotes a past completed action, and ἔδου expresses an action as a total event summed up with reference to a single specific juncture. μένησι indicates the action in process of its performance, while δέδορκε indicates an

intensive meaning enhanced by the presence of σμερδαλέον.

There may be an emotional force in δέδορκε<sup>7</sup> which can be rendered as follows:

- i) the snake looks terrible (with its eyes) i.e. casts a terrible glance;
- ii) the snake is in full view (to someone's eyes), i.e. is seen as a terrible thing.

The scholia<sup>8</sup> on Homer explains it thus: βλέπει. διὰ γ' τοῦτο. καὶ δράκων εἴρηται, διὰ τὸ ὀξέως δεδορκέναι.

§ 128.

The corresponding perfect form of this root (IE.\* *derk-*, Skt. *drs-*, Gk. *δερκ-*) in Sanskrit is dādarśa which is sometimes used (though very rarely) in the present intransitive meaning.<sup>9</sup> In some instances the present meaning of the perfect is used transitively in Vedic literature. Out of a number of instances, dadarśa in the following shows an intransitive meaning in one of the hymns addressed to Sūrya:

ānāyato ānibaddhaḥ kathāyāṃ nyāñhuttānó'va padyate ná /  
kāyā yāti svadhāyā kó dadarsá divāḥ skambhāḥ sámṛtaḥ pāti nākam //  
[RV.4.13.5.]

- 'This (sun), unbounded and unobstructed, is not harmed, though looking downward or upward; by what self-power he moves; who (truly) beholds; who, as the collective pillar of heaven, guards the sky.'

Here the present forms, ava padyate, yāti, pāti, describe the present activities of the sun and the perfect also describes the present sense

with emphasis: "who really watches (= "knows")." In the following hymn, though used transitively, dadarśa gives an emphatic present meaning in conjunction with the present participle paśyan:

Utá tvah páśyan ná dadarśa vācam

Utá tvah S'ṛṇvān ná Sṛṇoty enām

Utó tvasmai tanvām á vīsasre

jāyéva pátya úsatí suvāsāḥ //

[RV.10.71.4, cf.N.1.19.]

- 'And one seeing does not really see speech, and one hearing does not hear it. And she unfolds her body to another, as a well-dressed and loving wife to her husband.'

So also the form dadrśe in the following hymn:

ámūrā, víśvā, vṛṣaṇāv imā vām

ná yāsu citrām dadrśe ná yakṣám /

drúhah sacante ánṛtā jánānām

ná vām niṇyāni acīte abhūvan //

[RV.7.61.5.]

- 'O wise mighty ones, all these (praises) are for you two, in which no marvel is (really) seen nor mystery. Avengers follow the falsehoods of men: there have been no secrets for you not to know.'<sup>10</sup>

Here dadrśe is present, because the praises are being offered by the seers at the moment of speaking.

indicative of which has also a present intensive meaning in the following:

αἰσχροὺν γὰρ τόδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι,  
 μάψ οὕτω τοιδόνδε τοσόνδε τε λαὸν Ἀχαιῶν  
 ἄπρηκτον πόλεμον πολεμίζειν ἡδὲ μάχεσθαι  
 ἀνδράσι παυροτέροισι, τέλος δ' οὐ πῶ τι πέφανται.  
 [Il.2.119-22.]

Here τέλος δ' οὐ πῶ τι πέφανται - 'And the end (of the war) thereof is not yet fully apparent.' - gives an emphatic meaning - the presence of οὐ πῶ might have effected the case. But in another context νῦν indicates the present meaning:

νῦν δὲ πέφανται  
 φυλόπιδος μέγα ἔργον, ἔης τὸ πρὶν γ' ἐράσθε.  
 [Il.16.207-08.]

- 'But now there appears before you a great work of war, whereof before you were enamoured.'

In another instance πέφανται is used with πρό and that adds emphasis to the meaning 'is in fact in view'.

εἰ νῦν ἐν φιλότῃ λιλαίεαι εὖνηθῆναι  
 Ἰδῆς ἐν κορυφαῖσι, τὰ δὲ προπέφανται ἅπαντα.  
 [Il.14.331-32.]

- 'If now you are keen to sleep in love on the peaks of Ida, where all is plain to view.' .....

§ 130. In a similar way, dadrkse (<drś) in the sense of drśyase (scholia) shows an intensive meaning in one of the hymns of the Dawn (Uṣā)

bhadrá dadrkṣa urviyá ví bhāsy út te śocír bhānāvo dyām apaptan /  
 āvír vākṣaḥ kṛṇuṣe śumbhāmānóṣo devi rócāmānā mähobhiḥ //

[RV.6.64.2.]



- 'You appear extremely brilliant, your lustre shines afar; your light, your beams have flown up to heaven; Dressed up yourself, you, the goddess, shining in majesty, make your bosom bare.' Here apaptan, a reduplicated aorist, refers to a past action (the result of which is still persisting now). dadrkṣe gets its intensity in conjunction with vibhāsi, where the prepositional particle vi (viśesena, 'completely', 'absolutely') shows its intensity. It is worth noting here that the perfect form of the verb 'to shine' (√rue), used in other hymns of the Dawn (uṣā), also shows a present intensive meaning:

úpo ruruce yuvatīr ná yóṣā víśvam jīvam prasuvānti carāyai /  
ábhūd agnīḥ samīdhe mānuṣānām ákar jyótir bádhamānā támāmsi //  
[RV. 7. 77. 1.]

- 'She (Dawn) shines forth (clearly) like a young maiden, stirring to motion every living creature. Agni has appeared for the kindling of mortals; she has made light, driving away the darkness.'

Here the perfect ruruce refers to the present state resulting from a prior action, and the aorists (ábhūd, ákar) suggest an action completed at a single stroke.

§ 131.

Some verbs of sound and calling are used in the perfect tenses - indicative, pluperfect<sup>11</sup> and participles.<sup>12</sup> The perfect participles of these verbs have outnumbered the indicative.

Aspectually the perfect forms of these verbs are employed to produce the impression of a loud and prolonged sound. As, for example,

ὥς δ' ὅτ' ἐπὶ προχοῇσι διιπετέος ποταμοῖο  
βέβρυχεν μέγα κύμα ποτὶ ῥόον, ἀμφὶ δέ τ' ἄκραι  
ἡϊόνοσ βοῶσιν ἐρευγομένης ἀλδὸς ἔξω,  
τόσση ἄρα Τρῶες ἰαχῇ ἴσαν. [Il.17.263-66.]

- 'And as when at the mouth of a river, flowing from Zeus (= Heaven) a great wave roars loudly against the stream, and the high shores resound on either hand, as the salt-sea bellows without; with such great noise the Trojans advanced.'

The perfect occurs in this passage in a present sequence, βοῶσι, which gives a general present sense, while βέβρυχε carries a special degree of intensity.

Another instance, where βέβρυχε occurs along with ἀναδέδρομε, is found in a descriptive scene in the Odyssey:

ἔκτοσθεν μὲν γὰρ πάγοι ὀξέες, ἀμφὶ δὲ κύμα  
βέβρυχεν ῥόθιον, λισσὴ δ' ἀναδέδρομε πέτρῃ,  
ἀγχιβαθὴς δὲ θάλασσα, καὶ οὐ πως ἔστι πῶδεσσι  
στήμεναι ἀμφοτέροισι καὶ ἐκφυγεῖν κακότητα.  
[Od.5.411-14.]

- 'For outside, (there) are sharp rocks and around them the raging wave roars loudly and a smooth rock towers overhead, and the sea (i.e. water) is deep close in shore, and it is not anyhow possible to stand on two feet and to escape calamity.'

The style of both these examples is similar to that of the simile in the Iliad (22.93-96) discussed under δέδορκε (§ 127). In this case perfect gives a vivid impression of a visual effect as well as an audible one.

§ 132.

Another verb which expresses intensive meaning is

γέγωνα <sup>13</sup>. It is an Epic present-perfect with emphatic meaning which is 'shout so as to make oneself heard', 'call loudly'. There are two occurrences<sup>14</sup> of γέγωνα (one being repeated), and are associated with the aorist participle βοήσας. The first example occurs in one of the descriptive passages where the author measures the distance of Odysseus when he is in the sea:

ἀλλ' ὅτε τόσσον ἀπὴν ὅσον τε γέγωνε βοήσας.  
[Od. 5.400 = 22.181.]

- 'But when he was as far away as a man's voice can carry when he shouts.'

The second example also occurs to refer to a distance. This is used by Nausicaa when she directs Odysseus to her father's estate from the city:

ἔνθα δὲ πατρὸς ἐμοῦ τέμενος τεθαλυῖτ' ἀλωή,  
τόσσον ἀπὸ πόλιος, ὅσον τε γέγωνε βοήσας.  
[Od. 6.293-94.]

- 'There is my father's park and a flourishing enclosure as far from the city as a man's voice can carry when he shouts.'

§ 133.

The meaning of the passive perfect indicative of καλέω

is emphatic - "am actually called", "am in fact called", "am acknowledged to be". It occurs first in Book IV and the same is repeated in Book XVIII. Let us first take the passage of Book XVIII.

πῶς δὲ ἐγὼ γ', ἣ φημι θεῶν ἔμμεν ἀρίστη,  
ἀμφοτέρων, γενεῇ τε καὶ οὐνεκα σὴ παράκοιτις  
κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις,  
οὐκ ὄφελον Τρῳέσσι κοτεσσαμένη κακὰ ῥάφαι.

[Il. 18.364-67.]

The passage in Book IV runs as follows:

ἀλλὰ χρὴ καὶ ἐμὸν θέμεναι πόνον οὐκ ἀτέλεστον·  
καὶ γὰρ ἐγὼ θεὸς εἰμι, γένος δέ μοι ἔνθεν ὄθεν σοί,  
καὶ με πρεσβυτάτην τέκετο Κρόνος ἀγκυλομήτης,  
ἀμφοτέρων, γενεῇ τε καὶ οὖνεκα σὴ παράκοιτις  
κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνδρῶσι.

[Il. 4. 57-61.] (Of which 60-61 = 18.365-66.)

In these two passages κέκλημαι, a present-perfect, acquires its emphasis from the stress intonation pattern of statements which depends upon the logical emphasis of the sentence. Of these two passages it may be easier to take XVIII. 364f first, because II. 365-66 "because I am eldest and am in fact called your wife" - directly

explain I. 364 ἥ φημι θεῶν ἔμμεν ἀρίστη.

The sentence at II. IV. 57f. is more complex. Ll. 58-59 justify I. 57.

Then in I. 60 ἀμφοτέρων, γενεῇ τε emphasizes the sense of II. 58-59, and a second reason is added, καὶ οὖνεκα σὴ

παράκοιτις κέκλημαι. Ll. 60-61 complete the justification of I. 57 but they are themselves an amplification of and supplement to I. 58.

§ 134. But in the following κέκληται occurs in parenthesis in a perfect + present sequence:

ἥ τε καταΐτυξ  
κέκληται, ῥύεται δὲ κάρη θαλερῶν αἰζηῶν.  
[II. 10. 258-59.]

- 'Which (i. e. a helmet) is (actually) called *Kataitux* (= "skull-cap"), and guards the heads of lusty youths.'



It gives a present-perfect emphatic meaning. It refers to the completion of an action in the past, the results of which are still present at the time of the speech.

ὄφρ' ἐπὶ Βουπρασίου πολυπύρου βήσαμεν ἵππους  
πέτρης τ' Ὀλενέης, καὶ Ἀλησίου ἔνθα κολώνη  
κέκληται.

[Il. 11. 756-58.]

- 'Till we drove our horses to Buprasium, rich in wheat, and the rocks of Olen and the place where is the well-known hill of Alesium.<sup>15</sup>

§ 135.

But in one of the Atharvavedic hymns the perfect of grah with nāma, used in the active voice (= nāma jagrāha<sup>16</sup>) has a present emphatic meaning - 'I utter (not) definitely.'

na hī te nāma jagrāha nō asmin/ramāse pātau /  
pārāmevā parāvātam sapātnīm gamayāmasi //

[AV. 3. 18. 3.]<sup>17</sup>

- 'I (definitely) utter not your name, (because) you take no pleasure in your husband. We take (or drive) the co-wife away far most remote into the distance.'

§ 136.

The present meaning of the perfect is also seen in some verbs of thinking. The perfect of these verbs indicates a prolonged or sustained thought on the visual experience (or otherwise) of a person. Hence the perfect of all these verbs gives a present meaning. They are perfect so far as the experiences based on past actions are concerned, but they are present, because they visualize the idea sustained in the mind of a person as if it were happening at the present moment. This, perhaps, is the reason for which the

present forms of some of these verbs are either rarely or not at all available. The perfects of such verbs as οἶδα, ἔοικα, γέγονα, μέμονα, μέμνημαι, etc. signifying present tense might have originally been used with intensive meaning. But through constant use the perfect of these verbs loses much of its intensity and becomes a simple present. In some cases, the intensive meaning is deducible from the context, particularly when it is used in connection with some other verbs, such as, verbs of learning, saying etc., but in the majority of cases the intensive meaning is obscured. Let us consider some of the examples of οἶδα.

- § 137. Lexicographically, οἶδα<sup>18</sup> is related to εἶδω, "to see", a defective verb. In meaning οἶδα is different from εἶδω. As it is related to εἶδω scholars<sup>19</sup> have derived its meaning thus, 'I see with the mind's eye,' i.e., 'I know'<sup>20</sup> 'I have seen', 'I have perceived', and therefore 'I know'<sup>21</sup> etc. But from the meaning of this verb it seems that the two meanings might have been derived from two distinct roots: one meaning "to see" from εἶδω, and the other from \*οἶδ - "to know." The present of εἶδω is not available, it has been supplied by ὁρᾶω, while its meaning is retained in the aorist. Similarly, οἶδα is the present form, while its perfect and aorist are supplied by γιγνώσκω. Semantically, ὁρᾶω and εἶδω belong to one group, while οἶδα and γιγνώσκω belong to the other. However, γιγνώσκω shows a present continuous meaning - 'I am getting to know', while οἶδα shows a

perfect meaning - 'I have known and I know definitely.' All its forms occurring in over 140 places, show this meaning. Here a few examples are quoted to demonstrate the case in point.

αὐτὰρ ἐγὼν εὖ οἶδα μάχας τ' ἀνδροκτασίας τε.  
οἶδά' ἐπὶ δεξιᾷ, οἶδ' ἐπ' ἀριστερὰ νωμῆσαι βῶν  
ἀζαλέην, τό μοι ἔστι ταλαύρινον πολεμίζειν.  
οἶδα δ' ἐπαῖζαι μῦθον ἱππῶν ὠκείδων.  
οἶδα δ' ἐνὶ σταδερῷ δηῖψ μέλπεσθαι Ἄρηϊ.

[Il. 7. 237-41.]

- 'But I know full well both battles and slayings of men. I know well how to turn to right and I know also how to turn to left my dry ox-hide shield - that for me is what real fighting is; and I know how to charge in amid the trampling of swift horses; and I know how to fight <sup>bravely</sup> ~~hardy~~ in the swift fight.'

Compare further:

ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρειόντων,  
εὖ νυ καὶ ἡμεῖς ἴδμεν ὃ τοι, σθένος οὐκ ἐπιεικτόν.

[Il. 8. 31-32; cf. l. 463.]

- 'O our father, son of Cronos, highest of rulers, we, indeed, know well that your might is unyielding.'

Here are some additional examples:

Φῆμιε, πολλὰ γὰρ ἄλλα βροτῶν θελκτήρια οἶδας,  
ἔργ' ἀνδρῶν τε θεῶν τε, τὰ τε κλείουσιν ἀοιδοί.

[Od. 1. 337-38.]

- 'Phemius, for you know many other charms of mortals, deeds of men and of gods which minstrels make famous.'

Ἀντιφῶν, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις·  
οἴσθα καὶ ἄλλον μῦθον ἀμείνονα τοῦδε νοῆσαι.

[Il. 7. 357-58.]

- 'Antenor, what you have said is no longer to my pleasure; you indeed know (how) to select better words than these.'

In one passage where the poet invokes the Muse two forms ἴστε and ἴδμεν are found:

Ἔσπετε νῦν μοι, Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι -  
ὕμεῖς γὰρ θεαί ἐστε, πάρεστε τε, ἔῖστε τε πάντα,  
ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν -  
οἳ τινες ἡγεμόνες Δαναῶν καὶ κοῖρανοι ἦσαν.

[Il. 2. 484-87.]

- 'Tell me now, o Muses, that have houses in Olympus - for you are goddesses and are present, and know all things, but we hear only the report, nor do we know anything - who were the leaders and chiefs of the Danaans.'

ἢ ἤδη σάφα οἶδε περίφρων Πηνελόπεια  
νοστήσαντά σε δεῦρ', ἢ ἄγγελον ὀτρύνωμεν.

[Od. 24. 404-05.]

- 'Does wise Penelope know yet surely that you have come back here, or shall we send a messenger (for her)?'

ᾧ γέρον, ἤδη οἶδε· τί σε χρὴ ταῦτα πένεσθαι;

[Od. 24. 407.]

- 'Old man, she knows already; why should you be anxious for that.'

ἀλλ' αὐταὶ ἴσασι νοήματα καὶ φρένας ἀνδρῶν,  
καὶ πάντων ἴσασι πόλιας καὶ πύονας ἀγροῦς  
ἀνθρώπων, καὶ λαῖτμα τάχισθ' ἄλδος ἐκπερόωσιν  
ἥερι καὶ νεφέλῃ κεκαλυμμέναι.

[Od. 8. 559-62.]



- 'But they themselves know the thoughts and minds of men, and they know the cities and the fertile lands of all men, and they pass right over swiftly the water of the sea shrouded in darkness and cloud.'

κεκαλυμμένοι here describes the state of a long endurance, while ἐκπερώσι also shows a strong meaning due to the preverbs ἐκ-.

After examining all other occurrences<sup>22</sup> (which show a present meaning), it seems that through constant use the perfect of οἶδα loses much of its intensive meaning and becomes a simple present.

§ 138. But in the following instance δεδάηκε, used in the if-clause and occurring with οἶδε, confirms its intensity.

Δεῦτε, φίλοι, τὸν ξεῖνον ἐρώμεθα εἴ τιν' ἄεθλον  
οἶδε τε καὶ δεδάηκε.

[Od. 8.133-34.]

Here the use of δεδάηκε side by side with οἶδε gives the former an intensive meaning, i. e., 'knows and knows thoroughly or completely' is the intended force of the sentence.

Δεῦρ' ἄγε καὶ σύ, ξεῖνε πάτερ, πείρησαι ἄεθλων  
εἴ τινά <sup>πρὸς</sup>δεδάηκας. ἔοικε δέ σ' ἔδμεν ἄεθλους.

[Od. 8.145-46.]

- 'Come, here, father stranger, do you, too, make a trial of contests, if you (really) know any, and it is (very) likely that you know contests.'

δεδάηκας here, too, is intensive, and so also ἔοικε, while ἔδμεν confirms the previous statement expressed by δεδάηκας.

§ 139.

Similarly is the case with the Sanskrit Veda, a perfect from  $\sqrt{\text{vid}}$ , 'to know.' Grammatically, veda is the present form (Cf. Pāṇini's vido laṭo vā. 3.4.83), just as āha  $\angle$   $\sqrt{\text{ah}}$ , 'to speak' (Cf. Pā. 3.4.84). But the reduplicated form of  $\sqrt{\text{vid}}$  i.e. viveda (III.1.9) is also found in the Rgveda in the sense of veda. But, veda has outnumbered viveda. In both cases the meaning is the present. As, for example, in one of the Agni hymns, veda occurs side by side with the other two perfect forms - jagrhe and cakrma as follows:

kīm svinno rājā jagrhe kādasyāti vratām cakrmā kó vi veda /  
mitrás 'cidbhī śmā juhurāno devāṅchlóko ná yātām ápi vājo ásti //

[RV.10.12.5.]

- 'Has the King (= Agni) received our (oblations)? or have we completed his honoured ordinance? who (really) knows? Just as Mitra, pleasantly worshipped, goes gently, so also our praises and strength go to the gods.'

This hymn is replete with the perfect and present forms. The first two perfect forms jagrhe and cakrma refer to the event done to Agni some time in the past as the word "kīm svit" (used in the case of (past) doubts) shows. Ko vi veda is an intermediary stage which acts as a transition from the past to the present. The second line is the answer to the first and this shows the activities which are to be performed at the present moment and hence in the present.

The following hymn, addressed to the Vis vaderas has veda with three more perfect forms: cakāra, dañarśa, and viveśa.

cakāra and dadārśa are past actions, while veda and viveśa are the present/ones:

yá īm cakāra ná só asyá veda yá īm dadārśa h̥rug innú tásmāt /  
sá mātúr yónā párivīto antár bahuprajā n̥r r̥timā viveśa //

[RV.1.164.32.]

- 'He who has made him does not, in fact, know him; he who has seen him, it is surely hidden from him; he, while enveloped in his mother's womb, is subject to much life (= many births), and enters into sufferings.'

So also the perfect of  $\sqrt{\text{kit}}$ , 'to know', shows a present meaning in the Savitr-hymn cited below along with the perfect tatāna also signifying a present sense:

vī suparnó antárikṣānyakhyad gabhīrávepā ásurah sunīthāh /  
kvēdānīm sūryaḥ káściketa katamām dyām raśmīr asyā tatāna //

[RV. I. 35. 7.]

- 'He (who is) strong of wing, deep-shaker, most powerful, and the best leader, has lightened up the terrestrial regions, Where is now the sun; who, in fact, knows ~~To what~~ celestial place does his ray extend?'

§ 140.

The <sup>perfect</sup>~~present~~ of  $\xi\theta\omega$  corresponds to  $\epsilon\lambda\omega\theta\alpha$ . This verb implies familiarity with a thing through frequent and regular repetition, and so it has a strong meaning. In Homer, this meaning of the perfect is further enhanced by the accompaniment of adverbs,  $\mu\acute{\alpha}\lambda\iota\sigma\tau\alpha$  and  $\alpha\lambda\epsilon\epsilon$ , in the examples cited below:

ἄγρει μὲν οἱ ἔπορσον Ἀθηναίην ἀγελεύην,  
ἣ ἔ μάλιστα' εἴωθε κακῆς ὀδύνησι πελάζειν.

[Il. 5.765-66.]

- 'Come now then, rouse Athene, driver of the spoil, against him, who is most accustomed to bring severe pain upon him.'

This statement of Zeus is very emphatic. It starts with the imperative ἄγρει which is more emphatic than ἄγε; and secondly, εἴωθε is strengthened by the presence of μάλιστα. Cf. αἰεὶ in the following examples.

Ἥρη δ' οὐ τι τόσον νεμεσίζομαι· οὐδὲ χολοῦμαι.  
αἰεὶ γάρ μοι ἔωθεν ἐνικλᾶν ὅττι κεν εἴπω.

[Il. 8.407-08 Cf. 421-22.]

- 'But against Hera I have not so great hatred nor anger, because she is always accustomed to oppose me in whatever I have decided.'

This is repeated by Iris in Il. VIII. 421-22.

Ἀντίνοος δ' εἴωθε κακῶς ἐρεθιζέμεν αἰεὶ  
μύθοισιν χαλεποῖσιν, ἐποτρύνει δὲ καὶ ἄλλους.

[Od.<sup>17</sup> 394-95.]

- 'For Antinous is always accustomed mischievously to provoke to anger with harsh words, and urges on others too.'

§ 141. Another verb belonging to this group is *ἔοικα*. The meaning suggests an opinion based on subjective impressions and personal reaction rather than on objective signs. And these subjective impressions carry some weight, which adds emphasis to the meaning of it. All the perfect indicative forms occurring in about 55 places have the present meaning. A few examples will illustrate this:



... ὄφρα μὴ οἷος  
'Αργείων ἀγέραςτος ἔω, ἐπεὶ οὐδὲ ἔοικεν.

[Il.1.118-19.]

- '..... that I may not be alone of the Argives without a prize, since this is not even seemly (or not at all proper).'

δαιμόνι', οὐ σε ἔοικε κακὸν ὥς δειδίσσεσθαι,  
ἀλλ' αὐτός τε κάθησο καὶ ἄλλους ἵδρυσε λαούς.

[Il.2.190-91.]

- 'Noble sir, it is not meet and proper that you should tremble as a coward, but do sit down yourself and make the rest of your people (to)sit.'

... οὐ γὰρ ἐγὼ γε  
ἀθανάτοισιν ἔοικα, ...  
... ἀλλὰ θνητοῖσι βροτοῖσιν.

[Od.7.208-10.]

- 'For I am not like the immortals, ... but like mortal men.'

... ἔοικα δέ τοι παραείδεν  
ὥς τε θεῶ.

[Od.22.348-49.]

- 'I am (equally) worth to sing to you as to a god.'

... οὐδ' ἀθλητῆρι ἔοικας.

[Od.8.164.]

- 'You do not at all look like an athlete.'

... ἀτασθαλῶ ἀνδρὶ ἔοικας.

[Od.8.166.]

- 'You are like a man who is injurious.'

Compare further:

... βασιλῆϊ γὰρ ἀνδρὶ ἔοικας.  
τοιούτῳ δὲ ἔοικας, ἐπεὶ λούσαιτο φάγοι τε,  
εὐδέμεναι μαλακῶς.

[Od.24.253-55.]

- 'You are like a King, and like the sort of person who, when he has bathed and eaten, sleeps softly.'

Similarly,

ἦ τε ἔοικε δέμας βασιλῆϊ ἄνακτι.

[Od.20.194.]

Δεῦρ' ἄγε καὶ σὺ, ξεῖνε πάτερ, πείρησαι ἀέθλων  
εἴ τινά <sup>τιν</sup>δεδάηκας· ἔοικε δέ σ' ἔομεν ἀέθλους.

[Od.8.145-46.]

- 'Come here, father stranger, do you, too, make a trial of contests, if you really know any, and it is very likely that you know contests.'

For discussion see § 138.

Νῦν μὲν δὴ μάλα Πάγχυ, Μελάνθιε, νύκτα φυλάξεις,  
εὖνῃ ἐνι μαλακῇ καταλεγμένος, ὥς σε ἔοικεν·

[Od.22.195-96.]

- 'Now, verily, Melanthius, you shall watch the whole night through, lying on a soft bed, as befits you.'

ἄνδρε δῶω, γενεῇ δέ Διὸς μέγαλοιο ἔικτον.

[Od.4.27.]

- 'Two men that are like the race of great Zeus.'

Other examples<sup>23</sup> also show the present meaning. Like οἶδα, the perfect ἔοικα also loses much of its intensive meaning and becomes a simple present.

§ 142. ἔολπα is intransitive, the meaning of which implies a strong belief - the speaker's hope will be realised. So the perfect usually denotes confidence; "I do hope", "I am quite sure", etc.

This is evident from the following extract where the same fact of objective reality is referred to first by the present, then by the perfect:

ἔλπεαι, αἶ χ' ὁ ξεῖνος Ὀδυσσεύς μέγα τόξον  
ἐντανύσῃ χερσὶν τε βίηφι τε ἥφι πιθήσας,  
οἷκαδέ μ' ἄξεσθαι καὶ ἐὼν θήσεσθαι ἄκοιτιν;  
οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσιν ἔολπε.

[Od. 21. 314-17.]

- 'Do you expect if the stranger should bend the great bow of Odysseus, trusting in his hands and might, that he would lead me home, and make me his wife. But he does not himself ever hope this in his breast.'

Here there is a contrast between ἔλπεαι and ἔολπα.

The former implies a sense of continuity, while an emphasis falls on the latter which denies the supposition. Here are some further examples where the emphatic meaning of ἔολπα can be

deduced: Here are some further examples:

ἦ νύ τί τοι Τρῶες τέμενος τάμον ἔξοχον ἄλλων,  
καλὸν φυταλιῆς καὶ ἀρούρης, ὅφρα νέμῃαι,  
αἶ κεν ἐμὲ κτείνῃς; χαλεπῶς δέ σ' ἔολπα τὸ ῥέξειν.  
[Il. 20. 184-86.]

- 'Have the Trojans now allotted to you an estate excelling others, good in plantation and in corn-land, so that you may enjoy it, if you kill me? But I am pretty sure you will have difficulty in doing this.'

νῦν δὲ νῶι ἔολπα, διῖφιλε φαίδιμ' Ἀχιλλεῦ,  
οἷσεσθαι μέγα κῦδος Ἀχαιοῖσι προτὶ νῆας.

[Il. 22. 216-17.]

- 'But now I am sure, glorious Achilles, dear to Zeus, that we two shall bear off great glory to the ships for the Achaeans.'

νῦν δὲ in this statement adds to the emphasis.

ὦ φίλος, οὐ σε ἔολπα κακὸν καὶ ἀναλκιν ἔσεσθαι,  
εἰ δὲ τοι νέφ' ὦδε θεοὶ πομπῆες ἔπονται.

[Od. 3.375-76.]

- 'Friend, I am quite sure that you will not be coward or craven, if truly when you are so young the gods follow you to be your guides.'

οὕτω νῦν κακὰ πολλὰ παθὼν ἀλῶω κατὰ πόντον,  
εἰς ὃ κεν ἀνθρώποισι διοτρεφέεσσι μιγῇῃς.  
ἀλλ' οὐδ' ὥς σε ἔολπα ὀνόσσεσθαι κακότητος.

[Od. 5.377-79.]

- 'Thus now after suffering many woes you wander over the sea, until you meet men (men who are princes) nurtured by Zeus; but not even thus, I am sure, will you find fault with your suffering.'

οὐ μὲν σφεας ἔτ' ἔολπα μίνυνθα γε κειέμεν οὕτως  
καὶ μάλα περ φιλέοντε'

[Od. 8.315-16.]

- 'Yet I am quite sure, they will not wish to lie longer thus, no, not for a moment, though they are deeply in love.'

ἦ δὲ που μάλ' ἔολπας ἐνὶ φρεσὶ, φαίδιμ' Ἀχιλλεῦ,  
ἡματι ἤ τῷδε πόλιν πέρσειν Τρώων ἀγερώχων.

[Il. 21.583-84.]

- 'Indeed, glorious Achilles, you do hope (= you are very sure) in your heart to sack the city of the lordly Trojans.'

For Od. 2.275 see § 114.



§ 143.

It seems probable that the difference in meaning between the present and perfect of *μυμνήσκω* is in degree (although at times the intensive sense of the perfect might have been lost in part through very frequent use). The present seems to mean simply "remember", "recall", while the perfect carries a stronger meaning - "remember well", "recall fully", "have it in mind completely".<sup>24</sup> The interplay of aspects within a context can accommodate such difference in meanings between the two. It appears to be possible that the present is used where continuity of an action is implied, whereas the perfect expresses a completed action with the implication of a resulting state at the present moment. The following examples will demonstrate the case in point.

ἀλλ' ἔτι σέων μέμνημαι ἐφετμέων, ἃς ἐπέτειλας·

[Il. 5.818.]

- 'But I still remember your command which you did lay upon me.'

Τυδέα δ' οὐ μέμνημαι, ἐπεὶ μ' ἔτι τυτθὸν ἔδοντα  
κάλλιφ' ...

[Il. 6.222-23.]

- 'But I do not remember well Tudeus, since I was a little child when he left (me).'

μέμνημαι τόδε ἔργον ἐγὼ πάλαι, οὗ τι νέον γε,  
ὥς ἦν.

[Il. 9.527-28.]

- 'I myself bear in mind this deed of old days and not of yesterday, how it was.'

μέμνημαι τάδε πάντα, διοτρεφές, ὥς ἀγορεύεις.

[Od. 24.122.]

- 'I (distinctly) remember all these things, O you fostered of Zeus, even as you do tell them.'

§ 144. In the following passage μέμνησαι is used in a present + perfect sequence:

τοῦτο δ' ἐγὼ πρόφρων δέχομαι, χαίρει δέ μοι ἦτορ,  
ὥς μευ αἰεὶ μέμνησαι ἐνηέος, οὐδέ σε λήθω,  
τιμῆς θ' ἧς τέ μ' ἔοικε τιτιμῆσθαι μετ' Ἀχαιοῖς.

[Il. 23. 647-49.]

- 'For this gift, I receive (it) with pleasure, and my heart rejoices that you always remember that I am well disposed to you; nor have I forgotten you, and the honour with which it is fitting that I should be honoured among the Achaeans.'

The picture presented here is present. δέχομαι is present as the gift has just been presented to him and so he χαίρει

- "is rejoicing." The action in both cases is not complete. So also λήθω. And the perfects also show present but intensive meaning. αἰεὶ strengthens the meaning of μέμνησαι:

'you, in fact, always remember me.' So too ἔοικε: "it is right proper", "it is commonly acknowledged that" ... τιτιμῆσθαι stresses the case in point. But in the following, μέμνηται is used in preterite + perfect sequence:

νηπύτι', ὡς ἄνοον κραδίην ἔχες· οὐδέ νυ τῶν περ  
μέμνηται, ὅσα δὴ πάθομεν κακὰ Ἰλίου ἄμφι  
μοῦνοι νῶϊ θεῶν ...

[Il. 21. 441-43.]

- 'What a fool you are, you do not even remember all the woes that we two alone of all the gods have suffered at Ilios.' ....

Here πάθομεν refers to a past event and μέμνηται is the reference to that at the present moment.

§ 145. μέμνηται is in contrast with οὐ μὲν οἶδα in the following:

οὐ μὲν οἶδ' εἰ αὖτε κακορραφίης ἀλεγεινῆς  
πρώτη ἐπαύρηται καὶ σε πληγῇσιν ἰμάσσω.  
ἢ οὐ μέμνηται ὅτε τ' ἐκρέμω ὑψόθεν, ...

[Il. 15.16-18.]

- 'I do not know whether in return you shall be the first to reap the fruits of your fatal machinations and I scourge you with stripes. Do you not remember (still) when you were suspended from on high.' The phrase οὐ μὲν οἶδ' εἰ, though ironical in force, is the assertion of a probability: 'Possibly you yourself will be the first to suffer the consequences.'; and μέμνηται is used as a demonstration of the truth of this assertion.

§ 146. Similar contrast is found in the following passage:

ἤδη μὲν σέ γε φημι καὶ ἄλλοτε δοῦρ' ἐφοβῆσαι.  
ἢ οὐ μέμνηται ...

[Il. 20.187-88.]

- 'I say I have already frightened you with my spear at another time also; do you not remember?'

Here φημι describes the present time of conversation, while

ἐφοβῆσαι refers to a past event. Here I have taken ἤδη

with ἐφοβῆσαι being a past reference, and not with φημι.

μέμνηται is the emphatic statement of the present circumstances.

← Again there is a contrast with *ξυνελαύνεις* and *ἀνῆκεν*:

τίπτ' αὖτ', ὦ κυνάρμυια, θεοὺς ἔριδι *ξυνελαύνεις*  
 θάρσος ἄητον ἔχουσα, μέγας δέ σε θυμὸς *ἀνῆκεν*;  
 ἧ οὐ μέμνη ὅτε Τυδεΐδην Διομήδε' ἀνῆκας  
 οὐ τάμεναι, ...

[Il. 21. 394-97.]

All the three verbs - *ξυνελαύνεις*, *ἀνῆκεν* and *μέμνη* - actually refer to a present state of affairs. *ξυνελαύνεις* shows a momentary present action - "why, again, do you bring together the gods in strife", while *ἀνῆκεν* stresses its past action extending into the present - "your great heart has impelled you (in the past and it does so now)". *μέμνη* is again emphatic like the preceeding two.

§ 147. Two aspects of Zeus' character are referred to by using the present ( *μαίνεται* ) and the perfect of *μυμνήσκω* side by side in the following passage:

ἀλλὰ πατὴρ οὐμός φρεσὶ *μαίνεται* οὐκ ἀγαθῆσι,  
 σχέτλιος, αἰὲν ἀλιτρός, ἐμῶν μενέων ἀπερωεύς.  
 οὐδέ τι τῶν μέμνηται, ὃ οἱ μάλα πολλάκις υἱὸν  
 τειρόμενον σώεσκον ὑπ' Εὐρυσθέως ἀέθλων.

[Il. 8. 360-63.]

- 'But my father rages with evil mind, (he is) ruthless, and ever unjust, a hinderer of my purposes. He does not remember at all this that many times I saved his son (Heracles) when he was defeated by reason of Eurystheus' tasks.'

Here *μαίνεται* with *φρεσὶ* along with two other adjectives *σχέτλιος* and *ἀλιτρός* accompanied by *αἰὲν* shows



a permanent character of Zeus which is present all the time and hence the present is used; μέμνηται, on the other hand, refers to those qualities at the present time.

In the following, although μέμνηται is used in a causal clause, it still illustrates the intensive meaning:

ὥς οὐ τις μέμνηται Ὀδυσσῆος θεῖοιο  
λαῶν οἷσιν ἄνασσε, πατὴρ δ' ὥς ἥπιος ἦεν.

[Od. 2.233-34.]

- 'Since no one remembers divine Odysseus who was the lord of the people and was a gentle father.'

οἶσθα γὰρ οἷος θυμὸς ἐνὶ στήθεσσι γυναικὸς·  
κείνου βούλεται οἶκον ὀφέλλειν ὃς κεν ὀπυίῃ,  
παίδων δὲ προτέρων καὶ κουριδίῳ φίλῳ  
οὐκέτι μέμνηται τεθνηῶτος οὐδὲ μεταλλά.

[Od. 15.20-23.]

- 'For you know what sort of a spirit there is in a woman's heart. She likes to bring riches to the house of the man who is marrying her, but of her former husband or her children she takes no thought at all, when once he is dead and inquires no longer after them.' Here βούλεται, οἶσθα and μέμνηται - all describe the present situation.

§ 148. Like οἶδαξ, ἔοικα, μέμονα, a reduplicated perfect with present meaning from the root μεν- (Skt. and Av.  $\sqrt{\text{man}}$ , 'to think', a weak form of μα (< \*mp),<sup>25</sup> seems to have lost much of its intensive meaning through frequent use. As, for example,

ἀλλὰ καὶ ὥς Λυκίους ὀτρύνω καὶ μέμον' αὐτὸς  
ἀνδρὶ μαχήσασθαι.

[Il. 5.482-83.]

- 'But even so I urge the Lycians and myself am very eager to fight with a man.'

Here μέμονα occurs in a present sequence with ὀτρύνω which shows a present continuous sense: "urge constantly."

Similarly in other instances<sup>26</sup> the perfect shows a present meaning.

§ 149.

The perfect of some verbs of emotion implies excess or intensity of emotion, while the present shows emotion less in degree.

As, for example, the perfect of γηθῆω gives a present intensive meaning 'full of joy', 'extremely delighted' as opposed to the present which gives a continuous sense ('rejoice', or 'is rejoicing'). γέγηθε<sup>27</sup> occurs twice in the Iliad in a simile.

ὥς δ' ὅτ' ἐν οὐρανῷ ἄστρο φαινήν ἀμφὶ σελήνην  
φαίνεται ἄριπρεπῆα, ὅτε τ' ἔλπετο νήνεμος αἰθήρ·  
ἐκ τ' ἔφανε πᾶσαι σκοπιαὶ καὶ πρῶνες ἄκροι  
καὶ νᾶπαι· οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος αἰθήρ,  
πάντα δὲ εἶδεται ἄστρο, γέγηθε δέ τε φρένα ποιμήν·  
τόσσα μεσηγυ νῆων ἠδὲ ξάνθοιο ῥοάων  
τρῶων καιδόντων πυρὰ φαίνεται Ἰλίοθι πρό.

[Il. 8. 555-61.]

The whole passage gives a present sequence. The aorist is used in a descriptive simile. The perfect is here followed by four aorist forms viz. ἦατο and καίετο in l. 554, and ἔπλητο and ἔφανε and two present forms φαίνεται and εἶδεται.

The aorist and the presents describe the actions in general, while the perfect describes the intensity. The first two aorists - ἦατο and καίετο describe a momentary past action - 'they sat all night' ( οἱ ἦατο παννύχιοι ) and 'burnt many fires' ( καίετο πολλὰ πυρὰ ).

Then follows the simile beginning with ὥς δὲ ὅτε and the whole sequence is present: 'when the stars shine clear' and 'when the air is windless' (ll. 555f.) [then] all the rocks etc. appear in view (l. 557) and 'the boundless air is opened up' (l. 558), and 'all the stars are seen clearly' (l. 559), and also the shepherd's heart 'is indeed full of joy' ( γέγηθε ). The only difference between the aorists and the presents seems to be that the aorists imply a sudden bursting out of natural phenomena, while the presents imply a sense of continuity; and consequently, the perfect intensifies the meaning, because of its inherent emotional outburst towards the accomplishment of the action as a total result-producing event.

So also the next example:

οἷη δ' Ἄρτεμις εἴσι κατ' οὖρεα ἰοχέαιρα,  
ἥ κατὰ Τηϋγετον περιμήκετον ἥ Ἐρύμανθον,  
τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισι.  
τῇ δέ θ' ἄμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,  
ἄγρονόμοι παίζουσι, γέγηθε δέ τε φρένα ~~ῥέζετε~~ Πητώ.  
ῥεῖδ' τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πάσαι.  
ὥς ἥ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδομής.  
πασφάων δ' ὑπὲρ ἥ γε κάρη ἔχει ἠδὲ μέτωπα,

[Od. 6.102-09.]

Here too the entire sequence is present in general, and the perfect is followed by the present εἴσι and παίζουσι which describe a mere action in continuous sense: 'Artemis rejoicing in her arrows goes on and on down the mountains ..... ' and 'plays

(for a long time) with her nymphs' and finally Leto is 'extremely delighted' at the sight of it. Nausicaa among her maids dancing and playing with a ball is compared with Artemis among her Nymphs who join with her in the sport. This scene of Artemis 'gladdens Leto's heart' and she is 'full of joy.' So also Nausicaa's scene.

§ 150. This Greek verb can be compared with the Sanskrit  $\sqrt{\text{jus}}$ , 'to enjoy', the perfect of which is also used to signify a present intensive meaning: 'fully enjoy', 'really like' etc. in the following Marut-hymn.

Káśya bráhmāni jujusur yúvānaḥ kó adhvaré marúta ā vavarta /  
śyenāñ iva dhrájato antárikṣe kēna mahā mānasā rīramāma //

[RV.1.165.2.]

- 'Whose oblations do the youthful ones (fully) accept (= like to enjoy), who turns the Marutas from on all sides to his (own) sacrifice? with what powerful spirit may we <sup>Stop</sup> ~~complete~~ (them), moving in the heaven like eagles?'

The association of jujuse with ā vavarta (where ā is emphatic) gives it an intensive meaning.

Similarly, jujuse in the Indra hymn cited below. Besides the perfect, the hymn contains three present forms - vasti, karati and eti which show habitual actions of Indra. jujuse gets its intensity due to its association with vasti, a verb of almost similar meaning; e. g.:



yán na índro jujusé yacca vāṣṭi tán no mahān karati śuṣmyācit /  
bráhma stomam maghāvā sómam ukthá yó áśmānam śavasā bibhrad éti //

[RV. 4. 22. 1.]

- 'What Indra (really) likes from us and what he desires, even  
that he makes for us, the great and mighty one; O Maghavan, he,  
who comes holding in his might the thunder, gives (us) prayer,  
praise, soma, and songs.'

§ 151. Similarly an intensive meaning of τεθαρσήκασι can be  
sought in an aorist and perfect sequence:

... ἐπεὶ οὐκέτι δῆτε τέκμωρ  
'Ιλίου αἰπινῆς· μάλα γάρ ἐθεν εὐρύβοπα Ζεὺς  
χεῖρα ἔην ὑπερέσχε, τεθαρσήκασι δὲ λαοί.

[Il. 9. 418-20=685-87.]

- 'Since there is no more hope that you shall win the goal of steep  
Ilios; for far-reaching Zeus has stretched his hand especially over  
her, and in consequence her people are filled with courage.'  
Here the aorist ὑπερέσχε refers to the recent past, and the  
perfect is the present state resulting from that past action.

§ 152. Similarly the perfect passive forms of ἀκακίζω<sup>28</sup> are used  
with present (intensive) meaning: 'full of grief' in the following  
passage where Aias describes the mental condition of the comrades  
of the Greeks:

ἀλλ' ἄγε τ' αὐτοί περ φραζώμεθα μῆτιν ἀρίστην,  
ἡμὲν ὅπως τὸν νεκρὸν ἐρύσσομεν, ἡδὲ καὶ αὐτοὶ  
χάρμα φίλους ἐτάροισι γενώμεθα νοστήσαντες,  
οἳ που δεῦρ' ὀρόωντες ἀκηχέδατ' (αι) ...

[Il. 17. 634-37.]

- 'But, come, let us ourselves devise the best counsel by which we shall drag away the corpse, and by returning safely ourselves, give joy to our dear comrades, who, it seems to me, are greatly distressed as they look towards us.'

The next occurs in a present + perfect sequence:

ἀλλ' ὄψεσθ', ἵνα τῷ γε καθεύδετον ἐν φιλότῃτι  
εἰς ἐμὰ δέμναα βάντες, ἐγὼ δ' ὀρώων ἀνάχημαι.

[Od. 8.313-14.]

- 'But you shall see where these two have gone up into my bed and sleep together in love; and I am (terribly) troubled (or vexed) at the sight.'

Another occurs in a preterite + perfect sequence, where the preterite refers to the past incident, while the perfect describes the present condition:

πάντα γὰρ/εὔ ἤδησθ', ἐπεὶ ἐξ ἐμεῦ ἔκλυες αὐτῆς  
ὥς τὸν ξεῖνον ἔμελλον ἐνὶ μεγάροισιν ἐμοῖσιν  
ἀμφὶ πόσει εἶρεσθαι, ἐπεὶ πυκινῶς ἀνάχημαι.

[Od. 19.93-95.]

- 'You knew full well, for you had heard it from my lips that I intended to ask the stranger in my halls about my husband; for I am very much distressed.'

The next one occurs in a future + perfect sequence:

ἀλλ' ἢ τοι μὲν ἐγὼ πολυδένδρεον ἄγρὸν ἔπειμι,  
ὀφόμενος πατέρ' ἐσθλόν, ὃ μοι πυκινῶς ἀνάχεται.

[Od. 23.359-60.]

- 'But verily I will go to my well-wooded farm to see my noble father, who is very much distressed for my sake.'

πυκνῶς ('firmly') in the last two examples show an intensity to the perfect.

§ 153. The present intensive meaning of ὀδῶδυσται 'is completely filled with anger' combined with οἶδα is deducible in the following:

οἶδα γὰρ ὥς μοι ὀδῶδυσται κλυτὸς ἐννοσίγαιος.

[Od. 5.423.]

- 'For I know that the glorious earth-shaker is completely filled with wrath against me.'

§ 154. Similarly, the presence of αἶέν, although qualifies ἀσκελές, gives an intensive meaning to κεχόλωται 'filled with ever stubborn wrath' in the following:

ἀλλὰ Ποσειδάων γαίηοχος ἀσκελὲς αἶέν  
κύκλωπος κεχόλωται, ὃν ὀφθαλμοῦ ἀλάωθεν.

[Od. 1.68-69.]

- 'Nay, it is Poseidon, the earth-holder, who is filled with ever stubborn wrath because of the Cyclops, whom (Odysseus) blinded.'

§ 155. ἀλαλύκτῃμαι (<\*ἀλυκτέω, ἀλυκτάζω connected with ἀλύω) is another verb which expresses the mental condition of Agamemnon in the passage quoted below:

αἶνῶς γὰρ Δαναῶν περιδείδῃα, οὐδέ μοι ἦτορ  
ἔμπεδον, ἀλλ' ἀλαλύκτῃμαι, κραδίη δέ μοι ἔξω  
στηθέων ἐκθρόσκει, τρομέει δ' ὑπὸ φαίδιμα γυῖα.

[Il. 10.93-95.]

- 'But I do fear terribly for the Danaans, and my mind is not unshaken, but I am (terribly) distraught, and my heart leaps forth from out my breast, and my strong limbs tremble beneath me.'

περιδείδια and ἀλαλύτῃμαι are emphatic in this context, and the presents ἔξω and τρομέει describe the present emotion which shows a sense of continuity. ἦτορ (ἐστὶ) ἔμπεδον also shows a present emphatic meaning.

§ 156. The active perfect indicative form of βούλομαι with the preposition πρό is very rare. This verb with πρό implies choice or preference. προβέβουλα, therefore, gives a stronger meaning 'I prefer, indeed, greatly', 'I have preferred and I continue to prefer.' This intensity of meaning can be gathered from the context such as follows:

... καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα,  
κουρίδῃς ἀλόχου, ἐπεὶ οὗ ἐθέν ἐστι χερείων,  
οὐδέμας οὐδὲ φυήν, οὐτ' ἄρ' φρένας οὔτε τι ἔργα.

[Il. 1. 113-15.]

- 'For I do prefer her to Clytemnestra, my wedded wife, since she is not inferior to her, neither in form nor in stature, nor mentally, nor to any extent in handiwork.'

§ 157. In the following passage both μέμηλε 'is laden with cares' and ἐπιτετράφεται 'is solely or completely in charge' of show a present emphatic meaning.

οὐ χρὴ παννύχιον εὔδειν βουληφόρον ἄνδρα,  
ὃ λαοὺ τ' ἐπιτετράφεται καὶ τόσσα μέμηλε.

[Il. 2. 24-25 = 61-62.]



- 'To sleep all night is not right for a man, to whom a host is (entirely) entrusted, and upon whom lie so many cares.'

μέμηλε, used here intransitively, suggests 'thought' and signifies a stronger meaning than is expressed here by the present which indicates a simple present: 'I care, he cares' etc. as against 'I have a care, he has a care.' ἐπὶ in - ἐπιτετράφεται intensifies the meaning which is also enhanced by the passive form: 'is completely entrusted upon.'

In the following lines μέμηλε is associated with αἰέν which signifies a present meaning:

σοὶ πάντες μαχόμεσθα· σὺ γὰρ τέκες ἄφρονα κούρην,  
οὐλομένην, ἣ τ' αἰέν ἀνήσυλα ἔργα μέμηλεν.

[Il. 5. 875-76.]

Here μέμηλε, 'whose mind is always set on (lawless deeds),' is stronger than if it is expressed by μέλει.

In another two instances it is used negatively:

... ἀλλ' οὐ δαιτὸς ἐπηράτου ἔργα μέμηλεν.

[Il. 9. 228.]

Here the emphatic meaning of μέμηλε can be gleaned from the context. Odysseus' intention is to say that 'it is not for food that we have come here' (Cf. l. 227a), because 'there is abundance to our heart's desire, to feast upon' (Cf. l. 227); 'but' our thought is not really for matters of the delicious banquet' (l. 228) and 'we are terribly afraid.' (l. 230).

Similarly, in the following:

... τό μοι οὐ τι μετὰ φρεσὶ <sup>ταῦτα</sup> μέμνηεν.  
[Il.19.213.]

Here Achilles' intention is to emphasize the point that these things ( ταῦτα ) which are said in lines 209-10, do not matter much, but his heart 'is extremely bent upon' (l.213) slaying, blood, and grievous moans of men.

§ 158. The perfect indicative forms of certain verbs of fearing are used with a present emphatic meaning, with or without any adverbial particles. Of these verbs, the position of δέδοικα / δέδω / δέδια is different. Several forms of this verb occur in more than 35 places. They are sometimes used in accompaniment with other verbs, such as, αἰδέομαι, ἄγαμαι, τέθηπα, etc. and sometimes with the adverb αἰνῶς. The initial meaning of this verb seems to be intensive: 'full of fear', 'very much afraid' etc., but in some cases the intensive meaning is not easily determined. But in the following the intensive meaning of δέδοικα can be gathered from the context:

ἀλλὰ καὶ ὃς δέδοικε Διὸς μεγάλου κεραυνὸν  
δεινὴν τε βροτὴν, ὅτ' ἀπ' οὐρανὸθεν σμαραγῆσθ.  
[Il.21.198-99.]

- 'But he (i.e. Achelolios) too dreads (= has full of fear) the dreadful thunder and lightning of great Zeus, when it crashes from heaven.'

αὐτὰρ ἐπεὶ κ' ἐς τεῖχος ἀναπνεύσωσιν ἀλέντες,  
αὐτίς ἐπανθέμεναι σάνιδας πυκινῶς ἀραρυῖας·  
δεῖδια γὰρ μὴ οὖλος ἀνὴρ ἐς τεῖχος ἄληται.

[Il. 21. 534-36.]

- 'But when they have been driven violently within the wall and get a rest, shut again the close-fitting double door. For I greatly fear that that dreadful man may leap within the wall.'

τίτε σὺ δειδοικας πόλεμον καὶ δηϊότητα;

[Il. 12. 244.]

- 'Why do you fear war and hostility?'

ἀλλὰ λίην μέγα πῆμα ...  
δειδιμεν.

[Il. 9. 229-30.]

- 'But we are terribly afraid.' [Cf. Il. 9. 228 §. 157.]

Cf. also

ταῦτ' αἰνῶς δειδοικα κατὰ φρένα, μή οἱ ἀπειλὰς  
ἐκτελέσωσι θεοί ...

[Il. 9. 244-45.]

Here ταῦτα refers to what is said in Il. 229-243. αἰνῶς δειδοικα, as Odysseus says, is the sequel in Ring-Komposition to Il. 229-30 quoted above.

§ 159.

δειδοικα or δεῖδια is used with adverbs or

adverbial phrases, such as, αἰνῶς δειδοικα,

αἰνῶς δειδοικα κατὰ φρένα, δεῖδια δ' αἰνῶς or

δειδιε αἰνῶς, ἀλλὰ μάλ' αἰνῶς δειδω,

and μάλα δὲ ... δειδίσαν. As, for example,

αἰνῶς δειδοικα in the following passage is used in a

**preterite+perfect sequence. It shows a hope and a fear in the same breath:**

χαίρεσκον γὰρ ἐγὼ γε θεῶς ἐπὶ νηυσὶν ἰαύων  
ἐλπόμενος νῆας αἶρεσέμεν ἀμφιελίσσας.  
νῦν δ' αἰνῶς δείδοικα ποδῶκεα Πηλεΐωνα.

[Il.18.259-61.]

Here the preterite contains a hope, because as Polydamas says that as long as Achilles is angry, it is easy for them to fight (Cf. Il.257-58); but now (after Achilles' appearance in the battle-field to rescue the body of Patroclus) he (Polydamas) 'is sore afraid.'

In the following passage there is a contrast between the present with

παρός and the perfect with νῦν:

καὶ λήην σε πάρος γ' οὔτ' εἶρομαι οὔτε μεταλλῶ,  
νῦν δ' αἰνῶς δείδοικα κατὰ φρένα ...

[Il.1.553 and 55.]

- ' ..... hitherto I have not asked ..... but now I am very (or dreadfully) afraid at heart ..... '

In the following passage a contrast between the wish and the factual statement is expressed:

αἶ γὰρ δὴ 'Οδυσσεύς τε καὶ ὁ κρατερὸς Διομήδης  
ᾧδ' ἄφαρ ἐκ Τρώων ἐλασαίατο μῶνυχας ἔππους·  
ἀλλ' αἰνῶς δείδοικα κατὰ φρένα μή τι πάθωσιν  
'Αργείων οἱ ἄριστοι ὑπὸ Τρώων ὀρυμαγδοῦ.

[Il.10.536-39.]

Nestor here wishes to see Odysseus and Diomedes bringing horses from the Trojan Camp, but is very much afraid that they may be in trouble.



Some further examples:

νῦν δ' αἰνῶς δέδοικα κατὰ φρένα ...

[Od. 24. 353.]

- 'But now I dreadfully fear at heart.'

καί κέ τεο δμῶν ἀνδρῶν ἔτι πειρηθεῖμεν,  
ἡμὲν ὅπου τίς νῶϊ τῖει καὶ δέδιδε θυμῷ.

[Od. 16. 305-06.]

- 'We might make trial of any one of the serving men, where any one of them honours us two and fears us at heart.'

δεῦτε, φίλοι, καί μ' αἴψ' ἀμύνετε· δέδδια δ' αἰνῶς  
Αἰνεῖαν ἐπιόντα πόδας ταχύν.

[Il. 13. 481-82.]

- 'Come here, my friends, and bring aid to me for I am alone; for I am dreadfully afraid of the attack of Aeneas, swift of foot.'

So also ἀλλὰ μάλ' αἰνῶς δέδω in Il. 10. 38; 19. 23; 22. 454.

οἴσθα γὰρ ὡς κατὰ ἄστν ἐέλμεθα, τηλόθι δ' ὕλη  
ἄξεμέν ἐξ ὄρεος, μάλα δὲ Τρῶες δεδίσασιν.

[Il. 24. 663-64.]

- 'You know how we are shut up within the city, and it is far to bring wood from the mountain, and the Trojans are greatly afraid.'

§ 160.

In some examples δέδδια is compounded with περί in a positive or negative statement. So we have περιδέδδια and οὐ τι περιδέδδια. Other combinations, such as, αἰνῶς .. περιδέδδια, αἰνότατον περιδέδδια 'very grievously and greatly afraid.' are also found. As, for example,

αἰνῶς γὰρ Δαναῶν περιδείδια.

[Il.10.93.]

- 'But I do fear terribly for the Danaans.'

Throughout the passage (from lines 91-95) the build-up of emotion in a present+perfect+present sequence is noteworthy. Here the perfect expresses strong emotion (See also § 155.)

In the following we have οὐ δείδια and αἰνότατον περιδείδια:

ἄλλῃ μὲν γὰρ ἐγὼ γ' οὐ δείδια χεῖρας ἄδ'πτους  
Τρώων, ...  
τῇ δὲ δὴ αἰνότατον περιδείδια μή τι πάθωμεν.

[Il.13.49 and 52.]

- 'For elsewhere I do not fear the irresistible hands of the Trojans, ..... but there indeed I fear greatly lest we suffer aught.'

In the following lines περιδείδια is used both in a negative and positive statement. Herein, too, a contrast with the hope expressed in Il.238-39 is suggested.

οὐ τι τόσον νέκυος περιδείδια Πατρόκλοιο,  
...  
ὅσον ἐμῇ κεφαλῇ περιδείδια.

[Il.17.240 & 42.]

- 'I do not at all fear so much for the dead body of Patroclus, ..... as much as I really fear for my head.'

§ 161. δείδοικα or δείδια, associated with αἰδέομαι

in the following passage is more forceful than the simple use of the perfect. As, for example,

τὸν μὲν ἐγὼ δείδοικα καὶ αἰδέομαι περὶ κῆρι  
συλεύειν, μή μοι τι κακὸν μετόπισθε γένηται.

[Il.24.435-36.]

- 'I fear ('am full of fear') and dread exceedingly in heart to plunder him, lest some evil happen to me hereafter.'

Here αἰδέομαι also shows an intensive meaning due to its association with περὶ κῆρι.

But in the following αἰδέομαι is not intensive, not being associated with any emphatic particle. But it adds emphasis to

δεΐδια: 'I respect and am full of fear.'

ἀλλὰ τὸν αἰδέομαι καὶ δεΐδια, μή μοι ὀπίσσω  
νείκεῖν.

[Od.17.188-89.]

- 'But I respect and fear him, lest he rebuke me hereafter.'

§ 162.

In the following instances the meaning of δεΐδια is intensive due to its association with ἀμφιτρομέω, the meaning of which is remotely connected with fear (or some horror in mind): 'I not only tremble but also fear' - is the intended force of the speech. In this connection the Sanskrit expressions - bhayena kampamānah (or Kampate), 'trembles (or trembling) because of fear', bhītāt santrastah, 'terrified because of fear', Kampito bhītaśca, 'trembled and afraid' can be compared.

τοῦ δ' ἀμφιτρομέω καὶ δεΐδια, μή τι πάθῃσιν,  
ἢ ὅ γε τῶν ἐνὶ δῆμῳ, ἔν' οἴχεται, ἢ ἐνὶ πόντῳ.

[Od.4.820-21.]

- 'But I tremble for him and fear, lest he suffer anything, either among the people where he has gone, or in the sea.'

εἰ δὴ τοῦτόν γε τρομέεις καὶ δειδίας αἰνῶς.

[Od.18.80.]

- 'If indeed you tremble and fear dreadfully.'

§ 163. In the following δειδία is used with ἀγᾶμαι and τέθηπα. This combination creates a forceful meaning of the perfect: 'I not only admire and am astonished, but also terribly fear.'

ὥς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δειδία δ' αἰνῶς  
γούνων ἄφασθαι.

[Od.6.168-69.]

- 'Thus, O lady, I admire and am astonished at you, and I fear terribly to take hold of your knees.'

§ 164. But οἷοισι in the following example gives emphasis to δειδοίκα:

οἷοισι δειδοίκα ποσὶν μὴ τίς με παρέλθῃ  
Φαιήκων.

[Od.8.230-31.]

- 'Only in the foot race do I fear that one of the Phaeacians may surpass me.'

Here, too, the contrast with τῶν δ' ἄλλων οὐ περ .....  
αὕτην (Il.212-13) and especially with πάντα γὰρ οὐ  
κακός εἰμι (l.214) is prominent as in Il.9.244-25.

§ 165. But in the following two passages the emphatic meaning is not clearly discernable:

ἀλλ' ἴομεν καθ' ὁμίλον· ἀλεξέμεναι γὰρ ἄμεινον.  
δεῖδω μὴ τι πάθῃσιν ἐνὶ Τρώεσσι μονωθεῖς.

[Il.11.469-70.]



- 'But let us go through the throng; for it is better to aid him.

I fear lest he suffer anything being left alone among the Trojans.'

... ἦ γὰρ ἐγὼ γε  
 δέιδω μὴ τὸ χεῖρόν ἀποστήσωνται Ἀχαιοὶ  
 χρεῖος.

[Il. 13. 744-46.]

- 'For truly I fear lest the Achaeans pay back yesterday's debt.'

§ 166.

Like that of Il. 11. 469-70 (See § 165) the passage cited

below is the answer to a question in Il. 42-43. The δέιδω  
 sentence here is in asyndeton:

δέιδω μὴ δὴ μοι τελέσῃ ἔπος ὄβριμος Ἑκτωρ.

[Il. 14. 44.]

- 'I fear lest fierce Hector fulfil the word for me.'

§ 167.

νῦν δ' ὅτε δὴ καὶ θυμὸν ἐταίρου χῶεται αἰνῶς,  
 δέιδω μὴ καὶ τεῖχος ὑπὲρ μόρον ἐξαλαπάξῃ.

[Il. 20. 29-30.]

- 'And now when he is terribly angry in mind for his friend,

I fear lest he may destroy the wall beyond destiny.'

Similarly

ὦ μοι ἐγὼ δειλός, τί νύ μοι μήκιστα γένηται;  
 δέιδω μὴ δὴ πάντα θεὰ νημερτέα εἶπεν.

[Od. 5. 299-300.]

- 'Ah me, wretched I am! What is to befall me at length. I

fear lest all that the goddess has said (is) true.'

In a few examples δέιδω μή occurs in the apodosis of a  
 condition, following an εἰ, ἥν clause.

εἰ δέ κ' ἔτι προτέρω παρανήξομαι, ἣν που ἔφεύρω  
ἡϊόνας τε παραπλήγας λιμένας τε θαλάσσης,  
δεῖδω μή μ' ἑξαῦτις ἀναρπάξασα θύελλα  
πόντον ἐπ' ἰχθυόεντα φέρη βαρέα στενάχοντα. [Od. 5.417-20.]

- 'But if I shall swim on further, in the hope of finding sloping  
shores and harbours of the sea, I fear me lest the storm-wind may  
catch me up again, and shall bear me, groaning heavily, over the  
turning deep.'

δεῖδω μὴ θήρεσσιν ἔλωρ καὶ κύρμα γένωμαι.  
[Od. 5.473.]

- 'I fear lest I become a pray and spoil to the wild beasts.'

ἦν γὰρ δηθύνησθα κορυσσόμενος παρὰ πέτρῃ,  
δεῖδω μή σ' ἑξαῦτις ἐφορμηθεῖσα κίχρησι  
τόσσησιν κεφαλῇσι, τόσσοις δ' ἐκ φῶτας ἔληται.  
[Od. 12.121-23.]

- 'For if you delay to arm yourself by the rocks, I fear lest she  
may rush on you again and attack you with so many heads and  
seize as many men as before.'

ἥε καὶ ἀμφαδίνην, ἐπεὶ οὐ τίνα δεῖδιμεν ἔμπης.  
[Il. 7.196.]

- 'Or even openly, since we do not fear any man at all.'

... ἐπεὶ οὐ τίνα δεῖδιμεν ἔμπης,  
οὔτ' οὖν Τηλέμαχον μάλα περ πολύμυθον ἔοντα.  
[Od. 2.199-200.]

- 'Since we do not fear any man at all, no, not even Telemachus,  
though he is so very talkative.'

§ 168. The perfect forms of ῥιγέω and φρίσσω are also used in a present intensive meaning. ἔρριγα in the following passage denotes 'extreme fear.'

νῦν δέ σευ ὠνοσάμην πάγχυ φρένας οἷον ἔειπες,  
ὅς τε με φῆς Αἴαντα πελώριον οὐχ ὑπομεῖναι.  
οὐ τοι ἐγὼν ἔρριγα μάχην οὐδὲ κτύπον ἱππῶν.

[Il. 17. 173-75.]

- 'But now I have altogether scorned your wit, that you speak thus, since you say that I did not face mighty Aias. I shudder not at battle, I tell you, nor at the din of chariots.'

καὶ δ' Ἀχιλεὺς τοῦτω γε μάχῃ ἔνι κυδιανέλῳ  
ἔρριγ' ἀντιβολῆσαι, ὃ περ σέο πολλὸν ἀμείνων.

[Il. 7. 113-14.]

- 'Even Achilles shudders to meet this man in battle, where men win glory, though he is better far than you.'

καὶ δέ may serve the emphatic sense of the perfect.

§ 169. So also the perfect of ἀπορριγέω is found in an intensive sense strengthened by ἀπό in the following passage:

μητέρι μοι μνηστῆρες ἐπέχραον οὐκ ἐθελούσῃ,  
τῶν ἀνδρῶν φίλοι υἱες οἳ ἐνθάδε γ' εἰσὶν ἄριστοι,  
οἳ πατρὸς μὲν ἐς οἶκον ἀπερρίγασι νέεσθαι  
'Ικαρίου, ὥς κ' αὐτὸς ἐεδνώσαιτο θυγάτρα,  
δοῖη δ' ὧ κ' ἐθέλοι καὶ οἱ κεχαρισμένος ἔλθοι.

[Od. 2. 50-54.]

- 'Suitors have pressed hard upon my mother against her will - and they are the dear sons of those who are the leaders here. They shrink (utterly) from going to the house of Icarus her father so that he himself may arrange his daughter's betrothal and give her to

whomsoever he wishes and to whomsoever comes as agreeable to him.'

§ 170. The emphatic sense of *πεφρίκασι* is expressed in a simile:

οὕτω κεν καὶ Τρῶες ἀνέπνευσαν κακότητος,  
οἷ τέ σε πεφρίκασι λέονθ' ὡς μηκᾶδες αἴγες.

[Il. 11. 382-83.]

- 'In this way the Trojans too would have had respite from their woe. They now tremble before you as bleating goats before a lion.' Intensity, in the next example, is enhanced by the initial alliteration with the combination of *πάντες* and *πεφρίκασι*.

οὐ γάρ τις μοι ἔτ' ἄλλος ἐνὶ Τροίῃ εὐρείῃ  
ἥπιος οὐδὲ φίλος, πάντες δέ με πεφρίκασι.

[Il. 24. 774-75.]

- 'For no longer is there any other person in broad Troy that is gentle to me or kind; but all men shudder at me.'

§ 171. In the *R̥gveda* the perfect indicative forms of  $\sqrt{\text{bhi}}$  are also found with present intensive meaning. There are only three occurrences of *bibhāya* in the *R̥gveda*, and in these the sense is present and intensive. In all these instances, *bibhāya* is accompanied with the present tense. In meaning they can probably be compared with the Greek perfect forms mentioned above.<sup>29</sup> As, for example, in praising Indra, the seer says -



ká ṛṣate tujyate kó bibhāya ko mamṣate santamindram ko ánti /  
kas tokāya ka bibhāyotā rāyē'dhi bravat tanve3 ko janāya //

[RV. 1.84.17.]

- 'Who flies forth? Who suffers (lit. is harmed)? Who fears (lit. is extremely terrified)? Who knows (lit. is aware) [that] Indra is at hand present? Who sends (lit. asks) for blessing on his son, his <sup>family</sup> ~~wealth~~, his wealth, his person, or his people?'

Here ṛṣate, tujyate, mamṣate <sup>(Subj)</sup> indicate simple present meaning, while bibhāya an intensive. The ~~adjective~~ ~~or~~ ~~imperative~~ subjunctive bravat (in the sense of bravīte) also signifies a present meaning.

Similarly in the following Marut-hymn:

pārvataś cin māhi vṛddhó bibhāya divaś cit śānu rejata svane vah /  
yat kṛīḷatha maruta ṛṣṭimānta āpa iva sadhṛyanco dhavadhve //

[RV. 5.60.3.]

- 'The mountain, though vast and old, is made afraid, the height of heaven is shaken at your roaring (lit. sound). Oh Maruts, you, armed with lances, are sporting, and rush along together like waters.'

Here too bibhāya is used with present - rejata, kṛīḷatha and dhavadhve.

Another occurs in a eulogy of Parjanya:

vī vṛkṣān hantvūtá hanti rakṣáso víśvaṃ bibhāya bhúvanam mahāvadhat /<sup>30</sup>  
utānāgā ṛṣate vṛṣṇyāvato yát parjanyaḥ stanāyan hanti duṣkṛtaḥ //

[RV. 5.83.2.]

- 'He kills (or strikes down) the trees, and he slays the demon; he terrifies the whole world by his mighty weapon. When thundering Parjanya slays the wicked, even the innocent man (or strong man) flies from the sender of rain.'

Here bibhāya is used along with the present forms hanti and īśate to give a more emphatic meaning than is expressed by the present form 'bibheti' or 'bhayate'.

§ 172.

In a metaphorical sense, the perfect of ἀμφιδαίω, 'to burn all round', 'to burn fiercely', is used once in a present intensive meaning in the passage quoted below:

... σέο δ' εἵνεκ' αὕτη τε πόλεμος τε  
ἄστυ τόδ' ἀμφιδέδηε.

[Il. 6. 328-29.]

- 'It is because of you that the battle-cry and the war are ablaze about this city.'

ἀμφιδέδηε may have some intensive meaning here from the preposition ἀμφί.

Similarly, περί ..... δέδηε may also have a present (emphatic) meaning in the following passage:

αὐτὰρ ἐγὼν ἔρῃω ὥς μοι δοκεῖ εἶναι ἄριστα.  
πάντη γάρ σε περί στέφανος πολέμοιο δέδηε.

[Il. 13. 735-36.]

- 'But I will speak as seems to me to be best. For a circle of war is blazing terribly round you on all sides.'

§ 173. ὑπό gives an intensive meaning to ὑπομνήμυκε  
(an Epic perfect of ὑπ/ὑπο + ἡμύω = ὑπημύω for  
ὑπ - ἐμήμυκε, γ being inserted 'metri<sup>31</sup> gr.',) in the  
following passage:

ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τέθησι·  
πάντα δ' ὑπομνήμυκε, δεδάκρυνται δὲ παρειαί.

[Il. 22. 490-91.]

- 'But the day when a child is orphaned makes him (= child)  
wholly without companions. Add in all things his head is bowed  
low, and his cheeks are bathed in tears (or are filled with tears).'

ὑπομνήμυκε means: 'he hangs down his head utterly', 'he is  
altogether cast down.' δεδάκρυνται expresses a state,

See below § 200.

§ 174. κατὰ in κατήκισται, occurring once increases  
the intensity of the perfect. Neither the perfect nor the present  
form of the simple verb αἰκίζω or αἰκίζω occurs in  
Homer nor any other form of κατ-αἰκίζω.

ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἔφκει  
οἷά ποτε Τροίηνδε κίων κατέλειπεν Ὀδυσσεύς,  
ἀλλὰ κατήκισται, ὅσσον πυρὸς ἔκετ' ἄντην.

[Od. 16. 288-90.]

- 'I stowed them away out of the smoke, since they no longer looked  
like those which once Odysseus left here when he went forth to Troy;  
all that the heat of the fire has reached are quite tarnished.'

This passage is full of alliteration with κ and two other aorist  
verbs are used with κατὰ ( κατέθηκα and κατέλειπεν ).  
Cf. Od. xix, 9, where the line is repeated.

§ 175.

The frequentative nature of ἀλάομαι has given the perfect an intensive meaning and has a frequentative force too. It may connote - 'wander aimlessly', 'go on wandering', or 'have been wandering.' This will be demonstrated by the examples cited below:

ἀλλ' αὖτως ἀλάλημαι ἄν' εὐρυπυλὲς Ἄϊδος δῶ.

[Il. 23. 74.]

- 'But verily I wander all over through the wide-gated house of Hades.' Here ἄνδ' reinforces the sense of intensity.

Similarly in the following examples:

οὐ γάρ πω σχεδὸν ἦλθον Ἀχαιῖδος, οὐδέ πω ἀμῆς  
γῆς ἐπέβην, ἀλλ' αἶέν<sup>ἔχων</sup> ἀλάλημαι οἷζύν.

[Od. 11. 166-67.]

- 'For I have not yet come near to the shore of Achaea, nor have I yet set foot on my own land, but I have been wandering continually laden with woe.'

The perfect is here contrasted with the two aorist forms, ἦλθον and ἐπέβην, used in a negative statement. The meaning of the perfect is intensified in a negative-positive contrast, further accelerated by αἶέν. (It is better to take αἶέν with ἀλάλημαι than with ἔχων and οἷζύν ).

Τηλέμαχ', οὐκέτι καλὰ δόμων ἄπο τῆλ' ἀλάλησαι.

[Od. 15. 10.]

- 'Telemachus, you do not do well to wander any longer far from home.'



Here the perfect is intensified by ἀπό and τῆλε.

ὦ ξειῖνοι, τίνας ἐστέ; πόθεν πλεῖθ' ὕγρὰ κέλευθα;  
ἢ τι κατὰ πρῆξιν ἢ μασιδίως ἀλάλησθε;

[Od. 3. 71-72 = 9. 252-53.]

- 'Strangers, who are you? Whence do you sail over the watery ways? Is it on some business, or do you wander over the sea at random?'

οὐ μὰ Ζῆν' Ἀγέλαε, καὶ ἄλγεα πατρὸς ἐμοῖο,  
ὅς που τῆλ' Ἰθάκης ἢ ἔφθιται ἢ ἀλάληται. [Od. 20. 339-40.]

- 'No, by Zeus, Agelaus, and by the sorrows of my father, who somewhere far from Ithaca is either dead or is wandering (far and wide).'

ἔφθιται here describes the present state of Odysseus resulting from a past action, while ἀλάληται indicates the present frequentative sense - 'is still wandering over and over again.' Or it could be interpreted also as a present state: 'has wandered and is lost.' The emphatic sense of both the verbs is heightened by τῆλε.

§ 176. The frequentative nature of the verb ποτίζομαι also gives the perfect form of this verb an intensive meaning. Only two perfect forms of this verb occur in the Epics - one in the simile and the other in a gnomic statement. The Greeks leaving the ships are compared with swarms of bees. It is at that time, πεποτίζεται is used frequentatively as follows:

ἤϋτε ἔθνεα εἴσι μελισσᾶν ἀδινάων,  
πέτρες ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·  
βοτρυδὸν δὲ πέτονται ἐπ' ἄνθεσιν εἰαρινοῖσιν·  
αἱ μὲν τ' ἔνθα ἄλις πεποτήσεται, αἱ δέ τε ἔνθα·  
ὥς τῶν ἔθνεα πολλὰ νεῶν ἀπο καὶ κλισιάων  
ἡΐδονος προπάρειθε βαθείης ἐστιχόωντο  
ἰλαδὸν εἰς ἀγορήν.

[Il. 2. 87-93.]

- 'And as the tribes of crowded bees come from some hollow rock,  
ever in fresh procession, and fly clustering among the flowers of  
spring, and some on this side and some on that hover around thick;  
even so many tribes marched forth by companies from ships and  
tents before the low beach to the place of assembly.'

Here πέτονται 'they fly' gives a simple present meaning,  
(continuous), while πεποτήσεται 'they go on flying', 'hover around  
excitedly') has a frequentative meaning. In this simile, the chief  
point of comparison is to indicative the vast number: 'the soldiers  
come out of the ships in an endless succession.'

So too the following:

οὐ γὰρ ἔτι σάρκας τε καὶ ὀστέα ἵνες ἔχουσιν,  
ἀλλὰ τὰ μέν τε πυρὸς κρατερὸν μένος αἰθομένοιο  
δαμνᾷ, ἐπεὶ κε πρῶτα λῖπῃ λεύκ' ὀστέα θυμός,  
ψυχὴ δ' ἤϋτ' ὄνειρος ἀποπταμένη πεπότῃται.

[Od. 11. 219-22.]

- 'For their nerves no longer have flesh and bones, but the mighty  
force of burning fire subdues them, when first the mind leaves the  
white bones, but the soul flying away flutters incessantly like a dream.'

§ 177.

In one passage of the R̥gveda, the perfect form of  $\sqrt{\text{pat}}$  'to fly' is also used in a simile and signifies a present meaning in association with the present forms:

prá sīm ādityó asrjad vidhartāñ ṛtām sīndhavo várūṇasya yanti /  
ná śrāmyanti ná ví muñcantiyé váyo ná paptū raghuyā párijman //

[RV. 2. 28. 4.]

- 'The Āditya (= Varuṇa), the upholder, has created all this water; the rivers flow by the might of Varuṇa; they weary not, they never stop, they fly (constantly) with swiftness like birds upon the whole earth.'

Here the perfect form paptuh signifies a present meaning (in a simile with birds) in accompaniment with the other two present forms śrāmyanti and muñcanti. In the first foot, the imperfect asrjat, though refers to a past action, but still present because of its consequences, does not effect the second line.

§ 178.

The intensive meaning of πέπταται can be deduced in the following passage from a negative-positive contrast:

... οὐτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ  
δεύετε οὔτε χιῶν ἐπιπέλνεται, ἀλλὰ μάλ' αἴθρη  
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη.

[Od. 6. 43-45.]

- 'Neither is it shaken by winds nor even wet with rain, nor does snow fall upon it, but the air is indeed outspread clear and cloudless, and over it hovers a radiant whiteness.'

§ 179.

Similarly in describing the city of the Cimmerians,

τέταται, with ἐπὶ in tmesis used intransitively, heightens the present meaning by means of a negative-positive contrast, the perfect form being used at the end of the series:

... οὐδέ ποτ' αὐτοῦς  
~~'Ἥλιος οὐδέ ποτ' ἂν στείχῃσι πρὸς αἴθρα καὶ οὐρανόν ὑπερβάντα,~~  
 'Ἥλιος φαέθων καταδέσκειται ἀκτίνεσσιν,  
 οὔθ' ὅπότε' ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα,  
 οὔθ' ὅτ' ἂν ἀψ' ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται,  
 ἀλλ' ἐπὶ νύξ ὅλοη τέταται δειδοῖσι βροτοῖσιν. [Od. 11.15-19.]

- 'Never does the bright sun look down on them with his rays either when he mounts the starry heaven nor when he turns again to earth from heaven, but baneful night is spread (or stretches) over wretched mortals.'

§ 180.

The corresponding Sanskrit perfect active form tatāna

( $\angle \sqrt{\text{tan}}$ , 'to stretch') in the following hymn also shows a present meaning:

Vī suparṇo antāriksāṇyakhyad gabhīrāvepā āsurah sunīthāḥ /  
 Kvédānīm sūryaḥ kās ciketa katamām dyām raśmīr asyā tatāna //  
 [RV. I. 35. 7.]

- 'The bird (i. e. referring to Savitr = Sun) has traversed the atmospheric regions, (He is) of deep inspiration, the divine spirit, who protects well,. Where is the sun now? Who knows (or understands) it? To what heaven does his ray extend? '

Here the existence or continuity of a situation brought about by a completed process is emphasized by the perfect tatāna.



Similarly also the perfect form ririkṣa, meaning 'lay extend' or 'lay stretched' shows a present meaning in the following Indra hymn where the activities of Indra are stated:

prá hī ririkṣá Ójasā divó ántebhyaspári /  
ná tvā vivyāca rájah indra párthivamánu Svadhám vavakṣitha //

[RV. 8.88.5.]

- 'You, with your might, extend beyond the ends of heaven, O Indra, the earthly region (or 'terrestrial space') does not contain you, you move towards your own abode.'

§ 181. In the following speech κέκμηκας has a present emphatic meaning, although unaccompanied by any emphatic particle:

ἄνδρϊ δὲ κεκμῶτι μένος μέγα οἶνος ἀέξει,  
ὥς τύνη κέκμηκας ἀμύνων σοῖσιν ἔτησιν.

[Il. 6.261-62.]

- 'When a man is (utterly) exhausted, as you are indeed exhausted now by defending your fellows, wine greatly increases his strength.'

§ 182. The intransitive use of the perfect active τέτηκα, 'am worn out', 'am dissolved in tears' 'waste away in tears', seems to have indicated a present intensive meaning in the following speech of Helen:

ἀλλὰ τὰ γ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.

[Il. 3.176.]

- 'But those things indeed did not come to pass; wherefore I pine away (or 'am worn out') with weeping.'

§ 183. βέβριθε and βεβρίθασι are stronger in meaning than the corresponding present forms.<sup>32</sup> Two examples are found, one in each poem. The literal meaning is preserved in the following:

... ἐϋξεστοι δὲ τράπεζαι  
σίτου καὶ κρειῶν ἥδ' οἴνου βεβρίθασιν.

[Od. 15. 333-34.]

- 'And (their) polished tables are heavily laden with bread, and meat, and wine.'

Here the intensity lies in the notion of heaviness.

The second occurs in a simile and in a metaphorical sense:

ὥς δ' ὑπὸ λαίλαπι πᾶσα κελευμένη βέβριθε χθών.

[Il. 16. 384.]

- 'And just as the whole black earth labours hard beneath a tempest.'

The intensity of meaning as found in βέβριθε really signifies 'is weighted', 'is surcharged with', as if the clouds were a heavy burden on the earth.' Similarly is the case with βεβρίθασιν<sup>33</sup> - tables 'are full of', 'are so heavy with' - indicating the enormous quantity of things.'

§ 184. The perfect of πείθω, 'to be persuaded,' therefore, 'believe', 'trust', is used in the following place with present intensive meaning.

... ὅς τις Ἀχαιῶν  
ἔκποισεν τε πέποιθε καὶ ἄρμασι κολλητοῖσιν.

[Il. 23. 285-86.]

- of  
- 'Whoever<sub>λ</sub> the Achaeans trusts completely (or has utter faith ...)  
in his horses and his well fastened chariots.'

... οἷσι περ ἀνὴρ  
μαρναμένοισι πέποιθε, καὶ εἰ μέγα νεῖκος ὄρηται.  
[Od. 16.97-98 = 115-16.]

- 'In whose fighting a man trusts even if great strife arises.'

Two other examples of πέποιθα are also found with a present  
meaning:

... ὕμιν ἐγὼ γε  
μαρναμένοισι πέποιθα σωσέμεναι νέας ἀμάς.  
[Il. 13.95-96.]

- 'I do trust in your fighting to save our ships.'

Similarly in the following lines πέποιθα is found in a present+  
perfect- sequence and in a positive-negative contrast which  
creates an emphasis to the perfect.

αὐτὸς μὲν νέος εἰμὶ καὶ οὐ πω χερσὶ πέποιθα  
ἄνδρ' ἀπαμύνασθαι, ...

[Od. 16.71-72; Cf. 21.132-33.]

- 'I am myself young, and I do not yet trust in my hands to defend  
(me) against a man.'

... οἱ περ ἐμεῖο  
ὀπλότεροι γεγάσι πεποιθασὶν τε βίηφιν.  
[Il. 4.324-25.]

- 'Who are more youthful than I and have (full) faith in their strength.'

§ 185. κέκευθε also shows a present intensive meaning in the following two places:

ὅσα τε πόλεις ἦδε κέκευθε.

[Il. 22.118.]

- 'All that is kept really hidden in this city.'

ἀλλ' ἄγε νῦν ἰθὺς κίε Νέστορος ἵπποδάμοιο·  
εἴδομεν ἦν τινα μῆτιν ἐνὶ στήθεσσι κέκευθε.

[Od. 3.17-18.]

- 'But come now, go straightway to Nestor, tamer of horses.

Let us see what counsel is completely hidden away inside his mind.'

§ 186. The status of ἄνωγα<sup>34</sup>, an old Epic unreduplicated perfect with present (emphatic) meaning, is much less uncertain with regard to its intensity. It is guessed from the nature of the meaning of this verb that originally this verb carried an emphatic and perfective meaning: "follow one's command and finish with it." Whether the emphatic meaning of the verb is associated with the "loudness of voice" necessary to command someone is a matter of speculation. But, perhaps, gradually this emphatic meaning is lost altogether due to constant use, and becomes a simple present. In many Homeric instances the intensive meaning of ἄνωγα is not easily discernible, unless they are interpreted as 'peremptory command', e.g.:

ὦ γέρον, ἄλλοτε μὲν σε καὶ αἰτιῶσθαι ἄνωγα.

[Il. 10.120.]

- 'Oh old man, at another time I command you to blame him.'

Here it is not clear whether the sense is either present (due to the use of ἄλλοτε ) or in anyway emphatic. It could be interpreted as



'Peremptory command'.

..... ἄτὰρ οὐ μὲν ἐγὼν ἀέκοντας ἄνωγα  
νῆας ἔϋσσέλμους ἅλαδ' ἐλκέμεν υἷας Ἀχαιῶν.

[Il.14.105-06.]

- 'But I do not urge (lit. command) the sons of the Achaeans to  
draw the well-benched ships to the sea.'

τύμβον δ' οὐ μάλα πολλὸν ἐγὼ πονέεσθαι ἄνωγα,  
ἀλλ' ἐπικεικέα τοῖον.

[Il.23.245-46.]

- 'But I do not order you to rear a very huge tomb (for him) but a  
moderate one of such a kind.'

Other examples<sup>35</sup> also could be discussed in the light of the above  
remarks.

§ 187. λελόγχασι ("they in fact have honour") may have a  
present intensive meaning in the combination of ζώουσι and  
τεθνᾶσιν in the following passage when Odysseus describes the  
two sons of Leda whom he meets in the infernal region:

οἳ καὶ νέρθεν γῆς τιμὴν πρὸς Ζηνὸς ἔχοντες  
ἄλλοτε μὲν ζώουσ' ἑτερήμεροι, ἄλλοτε δ' αὖτε  
τεθνᾶσιν· τιμὴν δὲ λελόγχασιν ἴσα θεοῖσι.

[Od.11.302-04.]

- 'Who, even in this world below are honoured by Zeus, and live  
one day in turn, and the other they are dead; and they have indeed  
a full share of honour like that of the gods.'

§ 188. This Homeric sense is found in one of the Indra hymns,  
where also the perfect of the verb "to die" as well as "to live" is  
used side by side:

vidhūṃ dadrāṇāṃ sámane bahūnāṃ yūvānaṃ sántaṃ palitó jagāra /  
devásya pasya kávyam mahitvá 'dyā mamāra sá hyāḥ sámāna<sup>36</sup> //

[RV.10.55.5.]

- 'The grey-haired swallows the warlike (men), the scatterer of many foes, in battle being young; behold the power of the deity; by his might he dies today and hēsīḥ alive tomorrow.'

Here adya indicates that the sense is present: he is dead today (= he dies today) and hyah (= paredyuh by Sāyaṇa) he is alive tomorrow.

All the perfect forms jagāra, mamāra and sam-āna express a present meaning.

(ii) 'Stative' Perfect.

§ 189. The perfect indicative of some verbs denotes the present state, mental or physical, resulting from the accomplishment of a prior action. The state may be that of the subject or of the object. It may be permanent or of short duration. In most cases the forms are found in the passive or active in an intransitive meaning. Homer uses the perfect of a fair number of verbs in this way. They include verbs of the following categories of action. This aspect of the present perfect can be translated into English by the auxiliary 'be.'

§ 190. The perfect indicative passive forms of some verbs of striking, viz., βάλλω, ἐλαύνω, and οὐτάζω, in Homer refer to the state of the subject. As, for example, the passive perfect form of βάλλω in the following examples denotes the state of the

subject without the association of any action whatever:

ὄρνυσθε, Τρῶες μεγάθυμοι, κέντορες ἵππων·  
βέβληται γὰρ ἄριστος Ἀχαιῶν, οὐδέ ἔφημι  
δῆθ' ἀνσχήσεσθαι κρατερὸν βέλος ...

[Il. 5.102-04.]

- 'Arise great-hearted Trojans, you, drivers of horses. The best man of the Achaeans is wounded, and I think he will not endure the mighty shaft for long.'

βέβληται κενεῶνα διαμπερές, οὐδέ σ' ὄϊω  
δηρὸν ἔτ' ἀνσχήσεσθαι· ἐμοὶ δὲ μέγ' εὖχος ἔδωκας.

[Il. 5.284-85.]

- 'You are wounded right through the belly, and do not think you will endure for long; but to me you have granted great glory.'

βέβληται, οὐδ' ἄλιον βέλος ἔκφυγεν· ὥς ὄφελόν τοι  
νείατον ἐς κενεῶνα βαλὼν ἐκ θυμὸν ἐλέσθαι.

[Il. 11.380-81.]

- 'You are wounded, my shaft has not sped in vain; would that I had smitten you in the lowest part of your belly, and taken away your life.'

In the following passage both the perfect indicative and participles are used to describe the conditions of the fighters;

τίπτε τ' ἄρ' ὦδ' Ἀχιλεὺς ὀλοφύρεται υἱᾶς Ἀχαιῶν,  
ὅσσοι δὴ βέλεσιν βεβλήται; οὐδέ τι οἶδε  
κένθεος, ὅσσον ὄρωρε κατὰ στατὸν· οἱ γὰρ ἄριστοι  
ἐν νηυσὶν κέαται βεβλημένοι οὐτάμενοί τε.  
βέβληται μὲν ὁ Τυδεΐδης κρατερὸς Διομήδης,  
οὕτασται δ' Ὀδυσσεὺς δουρικλυτὸς ἠδ' Ἀγαμέμνων·  
βέβληται δὲ καὶ Εὐρύπυλος κατὰ μηρὸν ὀϊστῶ·  
τοῦτον δ' ἄλλον ἐγὼ νέον ἤγαγον ἐκ πολέμοιο  
ἰὼ ἀπὸ νευρῆς βεβλημένον.

[Il. 11.656-66 of which 659-61 = 16.24-26.]

Here all the perfects and participial forms refer to a condition: the sons of the Achaeans are wounded (Il. 656-57); the best men lie smitten (Il. 658-59); Diomedes is wounded (l. 660); Odysseus is wounded along with Agamemnon (l. 661, it seems that this verb is used for stylistic variation); Eurypylus is wounded (l. 662); and I have brought another wounded hero from the battle (Il. 663-64). In l. 658 the perfect suggests a present state - 'what grief is abroad (or is in the air) throughout the camp.' The aorist in l. 663 refers to an event in the recent past.

The following occurs in a perfect plus present combination:

ἦέ τι βέβληται, βέλος δέ σε τείρει ἀκωκή;

[Il. 13.251.]

- 'Are you wounded, and does the point of a dart distress you?'

§ 191. So too the perfect of ἐλαύνω which is used in the sense of striking:

ἔλκος μὲν γὰρ ἔχω τόδε κάρτερόν, ἀμφὶ δέ μοι χεῖρ  
ὀξεῖης ὀδύνησιν ἐλήλαται, οὐδέ μοι αἷμα  
τερσῆναι δύναται, βαρύνθει δέ μοι ὤμος ὑπ' αὐτοῦ.

[Il. 16.517-19.]

- 'For I have this grievous wound and my arm is pierced on both sides with sharp pangs, nor can the blood be staunches; and my shoulder is sore because of it.'

The other form which differs in meaning will be discussed in § 213.



§ 192. Similarly the perfects of some verbs of dying are also used to refer to a state. The following passage which contains the perfect of *θνήσκω* will illustrate this:

πολλοὶ γὰρ τεθνήασι κάρη κομόωντες Ἀχαιοί.

[Il. 7. 328.]

- 'Many long-haired Achaeans are dead.'

So also

ἦ μάλα δὴ τέθνηκε Μενoitίου ἄλκιμος υἱός,  
σχέτλιος.

[Il. 18. 12-13.]

εἰ δ' ἤδη τεθνήασι καὶ εἰν Ἀΐδαο δόμοισιν.

[Il. 22. 52.]

καὶ γὰρ ἐμὸς τέθνηκεν ἀδελφεός, οὗ τι κάκιστος  
'Αργείων.

[Od. 4. 199-200.]

§ 193. Secondly, there are combinations of perfect and present in an adversative sentence. In the following example the contrast adds emphasis to the statement. The present in this case is continuous, while the perfect refers to a state.

οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δῖος Ὀδυσσεύς,  
ἀλλ' ἔτι που ζωὸς κατερύκεται εὐρέι πόντῳ  
νήσῳ ἐν ἀμφιρύτῃ, ...

[Od. 1. 196-98.]

(of which 1. 196 = 11. 461.)

- 'For goodly Odyssey is not yet dead on the earth, but still is kept alive on the wide sea in a sea-girt isle.' ....

§ 194. The third is the reverse of the second. It is the present

and perfect combination of the verbs of living and dying respectively.

The present signifies the continuous sense and the perfect a state:

Ἄτρεΐδῃ, τί με ταῦτα διεΐρεαι; οὐδέ τι οἶδα,  
ζῶει ὃ γ' ἢ τέθνηκε.

[Od.11.463-64.]

- 'Son of Atreus, why do you ask me about these? I do not know at all, whether he (still) lives (or is living) or is dead.'

Compare further: ζῶει ὃ γ' ἢ τέθνηκε

in Od.2.132 = 4.110 = 837.

§ 195.

In the following examples the same sequence is maintained, but they are combined with two particles ἔτι with ζῶει and ἤδη with τέθνηκε, where ἤδη gives a past reference to the perfect in an if-clause:

ἢ που ἔτι ζῶει καὶ ὄρᾳ φάος ἡελίοιο,  
ἢ ἤδη τέθνηκε καὶ εἰν Ἀΐδαο δόμοισιν.

[Od.4.833-34 = 20.207-08 = Cf.15.349-50 and 24.264.]

- 'If anywhere he still lives (or is living) and sees the light of the sun, or, if he is already dead and in the house of Hades.'

§ 196.

The perfect indicative of καταθνήσκω (where κατά reinforces the meaning of the perfect) may resemble the English idea 'quite dead'<sup>37</sup> (i.e. absolutely dead, no sign of life at all). It also indicates the state of the subject.

ὦ φίλοι, ἄνθρωποι ἔστε, καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ  
ἄλλων ἀνθρώπων, ἐπὶ δὲ μνήσασθε ἕκαστος  
παίδων ἢ δ' ἀλδῶν καὶ κτήσιος ἢ δὲ τοκῆων,  
ἡμὲν ὅτεω ζώουσι καὶ ὦ κατατεθνήκασι.

[Il.15.661-64.]

- 'O (my) friends, be men, and think of your reputation in the world. Remember each of you, your children and wives, your property and your parents, whether in the case of any they are alive or are dead.'

§ 197. The presence of τηλόθει or τηλε intensifies the stative meaning of ἔφθιται in the following passages.

αὐτίκα τεθναίην, <sup>38</sup> ἐπεὶ οὐκ ἄρ' ἔμελλον ἑταίρω  
κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθει πάτρης  
ἔφθιτ', ἐμεῖο δὲ δῆσεν ἄρῃς ἀλκτῆρα γενέσθαι.

[Il.18.98-100.]

- 'Would that I were now dead, since I was not destined to give aid to my comrade when he was being killed. Far, far from his own land he lies (or is) dead, he did not receive help from me to protect him from destruction.'

ὅς που τηλ' Ἰθάκης ἦ ἔφθιται ἢ ἀλάληται.

[Od.20.340.]

§ 198. πέφαται <sup>39</sup> and πέφανται also refers to a state in the passages quoted below.

ὦ φίλοι, ἀνέρες ἔστε καὶ ἄλκιμον ἦτορ ἔλεσθε,  
ἀλλήλους τ' αἰδεῖσθε κατὰ κρατερὰς ὑσμῖνας·  
αἰδομένων δ' ἀνδρῶν πλείονες σόοι ἢ ἐπέφανται·  
φευγόντων δ' οὔτ' ἄρ' κλέος ὄρνυται οὔτε τις ἀλκή.

[Il.5.529-32.]

- 'My friends, be men and choose hearts of valour, and heed each other in the fierce conflict. Of those who take heed more are saved than are slain, but for those who flee there is no glory nor any safety.'

Here πέφονται is used to indicate an indefinite present meaning (perhaps based on past experiences) with gnomic sense.

In a similar type of example πέφεται is used side by side with πεφήσεται to maintain a balance of "before and after" in the following extract:

ἤδη γάρ τις τοῦ γε βίην καὶ χειῖρας ἀμείνων  
ἢ πέφατ', ἢ καὶ ἔπειτα πεφήσεται.

[Il. 15.139-40.]

- 'Many a finer and stronger man than he has surely been slain before and surely will be slain again.'

Here are some more examples which refer to a present state:

τοίου γὰρ θεράπων πέφατ' ἀνέρος.

[Il. 17.164.]

- 'For such a man is he whose squire has been slain.'

..... πέφαται δ' ὄριστος Ἀχαιῶν,  
Πάτροκλος, ...

[Il. 17.689-90.]

- 'And the best man of the Achaeans Patroclus is slain.'

νῦν δὲ μὲν ἐν μοίρῃ πέφαται, σὺ δὲ φείδες λαῶν  
σῶν.

[Od. 22.54-55.]

- 'But now he is slain (or lies slain) as was his due, but you spare the people of your own.'

..... ἐκ δ' αἰὼν πέφαται

[Il. 19.27.]

- 'For the life is struck out of him.'



§ 199. Like τέθνηκα, some examples of the perfect of ὀλλυμι (for others see §§ 95, 260) also refer to a state:

... ἀνὴρ δ' ὤριστος ὄλωλε,  
Σαρπηδῶν, Διὸς υἱός·

[Il. 16. 521-22.]

- 'And the best man is dead, Sarpedon, the son of Zeus.'

The same idea is expressed in the following:

... τοῖος γὰρ ἀνὴρ ὤριστος ὄλωλε  
σὸς πάντες·

[Il. 24. 384-85.]

... ἧ γὰρ ὄλωλας ἐπίσκοπος, ὅς τέ μιν αὐτὴν  
ῥύσκει, ἔχεις δ' ἀλόχους κεδνὰς καὶ νήπια τέκνα.

[Il. 24. 729-30.]

- 'For truly, you, its guardian are dead, who defended and kept safe good wives and little children.'

§ 200. In the next passage, ὄλωλε is used in a present + perfect sequence. The present gives a continuous sense, while the perfect a state.

ἐσθίεται μοι οἶκος, ὄλωλε δὲ πλοῖνα ἔργα.

[Od. 4. 318.]

- 'My home is being devoured, and my fertile tilled land is completely ruined.'

§ 201. ἀπόλωλε (where ἀπό gives a perfective sense) is used along with διέφθορας which is intransitive,<sup>40</sup> "be ruined." "be lost", "be done for."

μαινόμενε, φρένας ἤλέ, διέφθορας· ἧ νύ τοι αὕτως  
οὔατ' ἀκουέμεν ἐστί, νόος δ' ἀπόλωλε καὶ αἰδώς.

[Il. 15. 128-29.]

- 'You mad man, distraught in mind, you are beside yourself.

Surely indeed you do not even have ears to hear, and your understanding and sense of right are gone from you.'

Here both διέφθορας and ἀπόλωλε show the intransitive passive use of the perfect. ἀπόλωλε (is gone') combined with ἐστί gives an intensive force being the second of a pair.

διέφθορας literally meaning "you are dead (in your wit)", and then metaphorically, "you are deranged, mad" etc. suggests the state of a person.

§ 202. So too with συνέρρηκται:

... οὐδέ τι ἥβης  
δεύεται, ἀλλὰ κακοῖσι συνέρρηκται πολέεσσιν.

[Od. 8.136-37.]

- 'He in no way lacks the strength of youth but his is already shattered by many hardships.'

§ 203. The perfect of δακρύω also shows a resultant state in the following passage. It means 'are bathed in tears', 'are drenched with tears' etc.

τίπτε δεδ<sup>ρ</sup>δάκυσαι, Πατρόκλεες, ἥϋτε κόυρη  
νηπίη ...

[Il. 16.7-8.]

- 'Why are you bathed in tears, O Patroclus, like a baby girl.'

Here δεδ<sup>ρ</sup>δάκυσαι is the result of δάκρυα θερμὰ χέων as indicated in l. 3.

Similarly the following:

ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησι.  
πάντα δ' ὑπομνήμυκε, δεδάκρυνται δὲ παρειαί.

[Il. 22.490-91.]

- 'But the day when a boy is orphaned makes them wholly without companions. And in all things his head is bowed low, and his cheeks are bathed in tears (or are filled with tears).'

ὑπομνήμυκε is a present intensive perfect. See § 173.

So also

ἴδιον, ὡς ἐνόησα, δεδάκρυνται δέ μοι ὅσσε  
μνησαμένη Ὀδυσῆος ...

[Od. 20. 204-05.]

- 'I sweated when I saw (him), and my eyes are full of tears, when I call to mind Odysseus.'

δεδάκρυνται δὲ παρειαί

[Od. 20. 353.]

- 'your cheeks are bathed in tears.'

§ 204.

In the following the perfect indicative of ἐγείρω

is used with the combination of present and refers to the state of the Trojans. It means - "are in a state of wakefulness", "lie awake".

ὅσσαι μὲν Τρώων πυρὸς ἐσχάραι, οἷσιν ἀνάγκη,  
οἱ δ' ἐγρηγόρθασι φυλασσέμεναί τε κέλονται  
ἀλλήλοισι·

[Il. 10. 418-20.]

- 'As many as (there are) hearths of fire of the Trojans, these who are on duty are fully awake and they call to one another, to keep watch.'

§ 205.

The passive perfect of ἐννυμι, occurring four times in

the Odyssey, also expresses a present state of affairs in the following passages:

ἦ ὅτι δὴ ῥυπόω, κακὰ δὲ χροῖ εἵματα εἶμαι,  
πτωχεύω δ' ἀνὰ δῆμον; ἀναγκαίη γὰρ ἐπέειγαι.

[Od. 19. 72-73.]

- 'Is it because indeed I am ragged, and am clad in ragged, poor garments on my body, and go begging through the land? For necessity compels me to do so.'

Cf.

νῦν δ' ὅτι ῥυπόω, κακὰ δὲ χροῖ εἵματα εἶμαι.

[Od. 23.115.]

Cf.

ἐν κόνι ἄγχι πυρὸς, κακὰ δὲ χροῖ εἵματα εἶμαι.

[Od. 11.191.]

αὐτόν σ' οὐκ ἀγαθὴ κομιδὴ ἔχει, ἀλλ' ἅμα γῆρας  
λυγρὸν ἔχει σ' αὐχμεῖς τε κακῶς καὶ ἀεικέα ἔσσαι.

[Od. 24.249-50.]

- 'You are not well cared for yourself but you are in the grip of dismal old age, and you are squalid and clad in foul garments.'

§ 206.

In the following two instances the perfect passive of ὄρνυμι

denotes a state:

τῷ σε πόδας νίψω ἅμα τ' αὐτῆς Πηνελοπείης  
καὶ σέθεν εἵνεκ', ἐπεὶ μοι ὀρώρεται ἔνδοσι θυμὸς  
κῆδεσιν.

[Od. 19.376-78.]

- 'Therefore I will wash your feet and at the same time both for your sake and for Penelope herself since my heart is excited within with cares.'

The form seems to be a late creation from the intransitive ὄρωρε.

(If an old form were conceivable, it would perhaps be \* ὄρωρται.)

ὥς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα.

[Od. 19.524.]

- 'Thus my mind is roused dividedly hither and thither.'



§ 207. τέθηπα expresses a state in the following passage:

τέκνον ἔμὸν, θυμός μοι ἐνὶ στήθεσσι τέθηπεν,  
οὐδέ τι προσφάσθαι δύναμαι ἔπος οὐδ' ἐρέεσθαι  
οὐδ' εἰς ὧπα ἰδέεσθαι ἐναντίον.

[Od. 23.105-07.]

- 'My Child, my heart in my breast is indeed lost in amazement, and I am unable to speak at all, nor to ask a question, nor to look him in the eye.'

So also the other example which occurs thus:

ὥς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δείδω δ' αἰνῶς  
γούνων ἄψασθαι.

[Od. 6.168-69.]

- 'And in like manner, lady, I do marvel at you, and am amazed, and fear greatly to touch your knees.'

(iii) The present perfect with completed and resultant action.

[Perfecta Praesentia]

§ 208. Apart from those examples mentioned above, the force of intensity seems to have loosened in a good deal of perfect indicative forms in Homer. They seem to have been used with present meaning and are rendered into English by the present. In this case, the perfect marks the enduring result rather than the mere completed act. These perfect forms, which are normally termed 'perfecta praesentia', do not in nature differ very much from the other perfects mentioned before so far as their temporal significance is concerned. In a given context these present perfect forms indicate positive results. That is why the perfect present of some verbs is mostly met with <sup>in</sup> the description of the

works of art, or of natural phenomena, and with the verbs expressing some position or movement. As, for example, in the following, the instances of the perfect of τεύχω, expressing the meaning of the verb "to be" are met with <sup>with</sup> present meaning. It seems that the intensive meaning of these examples mentioned below is weakened due to its frequent use. For instance, in answer to Agamemnon's statement - τὰ δὲ νῦν πάντα τελεῖται (line 48), Nestor alters that statement by using τετεύχεται with κατερήρικεν:

ἦ δὲ ταῦτά γ' ἑτοῖμα τετεύχεται, οὐδὲ κεν ἄλλως  
 Ζεὺς ὑψιβρεμέτης αὐτὸς παρὰ τεκτῆναί τοι.  
 τεύχος μὲν γὰρ δὴ κατερήρικεν, ὃ ἐπέκλιθμεν  
 ἄρρηκτον νηῶν τε καὶ αὐτῶν εἴλαρ ἔσεσθαι.  
 [Il. 14. 53-56.]

- 'Indeed, these things are here at hand, neither could Zeus himself that thunders on high, fashion them otherwise. For, indeed, the wall is fallen<sup>41</sup> down which we trusted would be an impregnable defence both of ships and of ourselves. '

The answer to the question νῦν in the perfect shows that Nestor wants to point out the present situation of the thing and ἑτοῖμα also points in the same direction. κατερήρικεν also refers to the present situation of the event (See § 259 below).

Here are some further examples:

καὶ δὲ κέ τοι εἴησι, Διοτρεφές, αἶ κ' ἐθέλησθα,  
 ὅττι τοι ἐν μεγάροισι κακὸν τ' ἀγαθὸν τε τέτυκται  
 οἴχομένοιο σέθεν δολιχὴν ὁδὸν ἀργαλέην τε.  
 [Od. 4. 391-93.]

- 'But he may also tell you, child of Zeus, if you may wish, what bad and good is wrought in your halls while you have been gone on a long and painful journey.'

This example may have some past reference "have come to pass (and are in fact present)", but it seems that the present situation is greatly emphasized.

οὐ γὰρ ἔτ' ἀνσχετὰ ἔργα τετεύχεται, οὐδέ τι καλῶς  
οἶκος ἐμὸς διόλωλε.

[Od. 2.63-64.]

- 'For deeds are done past all enduring, nor is it good any longer that my house has perished.'

Although the action seems to be past here, an enduring result in the present is emphasized, and hence it can be considered present.

δεῦτε, δύω μοι ἔπεσθον, ἴδωμ', ὅτιν' ἔργα τέτυκται.  
[Il. 22.450.]

- 'Come here, you two and follow me, that I may see what deeds have come to pass.'

This example may signify recent past extending into present, but it seems that the present sequence is intended.

ὄσση δ' ὑφορδοφοιο θύρη θαλάμοιο τέτυκται,  
(ἀνέρος ἀφνειοῖο) ἐὺ κληῖς' ἀραρυῖα.

[Il. 24.317-18.]

- 'The door is in fact high . . . . and it is well provided with bolts.'

This is a descriptive passage. Both the perfect indicative and participle are similar in their meanings.

φράζεο, Δαρδανίδα, φραδέος νόου ἔργα τέτυκται.

[Il.24.354.]

- 'Consider, son of Dardanas, what has happened really demands a shrewd mind.'

ἄνεκα γὰρ ξείνοιο τὰδ' αἰδοίοιο τέτυκται,  
πομπῇ καὶ φίλα δῶρα, τὰ οἱ δίδομεν φιλέοντες.  
ἀντὶ κασιγνήτου ξεῖνος θ' ἱκέτης τε τέτυκται  
ἀνέρι, ὅς τ' ὀλίγον περ ἐπιφάυῃ πρᾶπίδεσσι.

[Od.8.544-47.]

- 'For on account of the revered guest these things are made, the escort home and pleasant gifts, which we give to him to show our friendliness. A stranger and suppliant is as good as a brother to a man, whose heart has the slightest bit of understanding.'

Here the first τέτυκται seems to refer to the actual present -

"this in fact what we are doing" - while the second is general - "this is in fact what happens."

ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτός, οὐδὲ μάλ', ἡβῶν,  
ρεῖα μετοχλίσσειν, ἐπεὶ μέγα σῆμα τέτυκται  
ἐν λέχει ἀσκητῶ· τὸ δ' ἐγὼ κάμον οὐδέ τις ἄλλος.

[Od.23.188-89.]

- 'But of men there is no mortal that lives, nor any full grown youth who could easily unfasten it; since a great token is wrought in the well fashioned bed; and I, and no other, laboured in making it.' Here τέτυκται gives the idea of: "there is in fact a great "seal" on the bed."



... ἔνθα δέ οἱ κλυτὰ δῶματα βένθεσι λίμνης,  
 χρύσεια, μαρμαίροντα, τετεύχεται, ἄφθιτα αἰεί.

[Il.13.21-22.]

- 'Where in the depths of the wood are built for him his glorious  
 mansions of gold, shining, always imperishable.'

Here ἄφθιτα αἰεί implies that the situation is present.

Ἥρη, ...  
 ἄλλον μὲν κεν ἔγωγε θεῶν αἰειγενετάων  
 ῥεῖα κατευνήσαιμι, καὶ ἄν ποταμοῖο ῥέεθρα  
 Ὠκεανοῦ, ὅς περ γένεσις πάντεσσι τέτυκται.

[Il.14.244-46.]

- 'Hera, I easily might lull to sleep any other of the everlasting  
 gods, and even the stream of the river Oceanus which is in fact the  
 source of all things.'

It seems to be a universal statement, and hence τέτυκται expresses  
 a present sense.

ἔσθλόν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἴσιμα εἶδῃ.

[Il.15.207.]

- 'It is indeed a good thing when a messenger has knowledge of  
 good news.'

... (πέφεται) ...  
 Πάτροκλος, μεγάλη δὲ ποθὴ Δαναοῖσι τέτυκται.

[Il.17.690.]

- 'Patroclus is slain and he is sorely missed by the Danaans (i. e.  
 yearning has come to pass, and is in fact with the Danaans.)'

ὣς καὶ ἐγὼν, εἰ δὴ μοι ὁμοίη μοῖρα τέτυκται,  
 κείσομ' ἐπεὶ κε θάνω.

[Il.18.120-21.]

- 'Thus if I in fact have a like fate (I) shall lie low, when I (will) die.'

ἦν πως ἡλικίην αἰδέσσεσθαι, ἥδ' ἐλεήσει,  
γῆρας· καὶ δέ νυ τῷ γε πατὴρ τοιόσδε τέτυκται,  
Πηλεὺς ...

[Il. 22. 419-21.]

- 'If so he may respect my age and have pity on my old age; and yet he does have a father as old as I am, even Peleus.'

Αἰνεῖα, χαλεπὸν σε, καὶ ἔφθιμὸν περ ἔοντα,  
πάντων ἀνθρώπων σβέσσαι μένος, ὃς κέ σευ ἄντα  
ἔλθῃ ἀμυνόμενος· θνητὸς δέ νυ καὶ σὺ τέτυξαι.

[Il. 16. 620-22.]

- 'Aeneas, it is difficult for you, although you are exceedingly valiant, to quell the might of all men who may come fighting against you, and you also are in fact a mortal.'

ἦ τοι μὲν τρηχεῖα καὶ οὐχ ἱππήλατος ἐστίν,  
οὐδὲ λίην λυπρή, ἀτὰρ οὐδ' εὐρεῖα τέτυκται.

[Od. 13. 242-43.]

- 'Truly, it is rough and not fit for driving horses, nor it is very barren, though it is not in fact broad.'

ἀλλ' ἦτοι μὲν ἐγὼν ὑπερώιον εἰσαναβᾶσα  
λέξομαι εἰς εὐνὴν, ἥ μοι στονόεσσα τέτυκται.

[Od. 19. 594-95.]

- 'But in truth, I am going up to my supper room and will lie on my bed, which is very (or certainly) sad for me.'

ἦ ῥ' αὖτις πόλεμος τε κακὸς καὶ φύλοπις αἰνὴ  
ἔσσεσθαι, ἥ φιλότητα μετ' ἀμφοτέροισι τίθῃσι  
Ζεὺς, ὃς τ' ἀνθρώπων ταμίης πολέμοιο τέτυκται.

[Il. 4. 82-84 of which 84 = 19. 224.]

- 'Indeed, again there will be an evil war and the dreadful battle-cry, or Zeus makes friendship between both, who is in truth steward of the war of men.'

ὅσση δ' αἰγανέης ῥιπὴ ταναοῖο τέτυκται.

[Il.16.589.]

- 'And as much as is the flight of a long javelin.'

κρείσσων αὖτε Διὸς γενεὴ ποταμοῖο τέτυκται.

[Il.21.191.]

- 'The race of Zeus is more powerful than a river.'

λαμπρότατος μὲν ὅδ' ἐστὶ, κακὸν δέ τε σῆμα τέτυκται."

[Il.22.30.]

- 'That, indeed, is the brightest, but it is an evil token.'

... αὐτὰρ ἔπειτα  
ὅστέα Πατρόκλοιο Μενoitιάδαι λέγωμεν  
εὖ διαγινώσκοντες· ἀριφραδέα δὲ τέτυκται.

[Il.23.238-40.]

- 'But then let us gather the bones of Patroclus, son of Menoetius, distinguishing them accurately; for they are in fact easy to discern.'

ἧ μάλα δὴ γάμον ἄμμι πολυμνήστη βασίλεια  
ἀρτύει, οὐδέ τι οἶδεν, ὃ οἱ φόνος ὕϊ τέτυκται.

[Od.4.770-72.]

- 'Truly indeed the much-wooed queen is preparing a marriage for us, and she does not know at all that death is ready for her son ("awaits for her son").

... οὐ μὲν γάρ τι ἔοικότα τοῖσι τέτυκται  
δῶματα Φαιήκων.

[Od.6.301-02.]

- 'For the dwellings of the Phaeacians are not in fact like them.'

τῇ νῦν, τοῦτον ἱμάντα τεῶ ἔγκάτθεο κόλπῳ,  
ποικίλον, ᾧ ἔνι πάντα τετεύχεται.

[Il.14.219-20.]

- 'Take this embroidered belt, and place it in your bosom, on which  
all sorts of charms are embroidered (or stitched).'

... περί τοι μένος, οὐδέ τι γυῖα  
κάμνεις· ἧ ῥά νυ σοίγε σιδήρεα πάντα τέτυκται.

[Od.12.279-80.]

- 'Your strength is above (measure), your limbs are not weary;  
surely your limbs are made of iron?'

αἷ μὲν γὰρ κεράεσσι τετεύχεται, αἷ δ' ἐλέφαντι.

[Od.19.563.]

- 'For some (i.e. portals of dreams) are made of horns, and  
others of ivory.'

§ 209. Similarly κεκράνται, occurring in tmesis with ἐπὶ,  
describes a work of art and has a present meaning in the following  
passage:

... ἀργύρεος δὲ  
ἔστιν ἅπας, χρυσοῦ δ' ἐπὶ χεῖλεα κεκράνται,  
ἔργον δ' Ἡφαίστοιο.

[Od.4.615-17 = 15.115-17.]

- 'It is all of silver, and the edges thereof are in fact finished with  
gold; it is the work of Hephaestus.'

§ 210. So too ἐπήσκηται which is used in describing the house  
of Odysseus:

ἐξ ἐτέρων ἕτερόν ἐστιν, ἐπήσκηται δὲ οἱ αὐλῇ  
τοίχῳ καὶ θριγκοῖσι, θύραι δ' εὐερκέες εἰσὶ  
δικλίδες.

[Od.17.266-68.]



- 'There is one story after another, and his hall is adorned carefully with a wall and coping, and the doors are well-fenced.'

The sense of the perfect is - "it has a fine wall too", "there is a court with a fine wall", "it is fitted with a wall", etc.

The two present verbs also refer to the present situation which is being experienced at the moment of speaking.

§ 211.

The Sanskrit root taks, 'to fashion' is used in the perfect active indicative and the sense is present in the following hymn:

tvám indra náryo yā́n ávo nṛ́ṇ tīṣṭhā vātasya suyújo váhiṣṭhān /  
yám te kāvyá uśdnā mandīnam dād vr̥trahānam páryam tataksa vājram //

[RV.1.121.12.]

- 'O Indra, well-wisher of men, you mount the horses whom you protect, who are nimble as the wind, are well-yoked, and are the best bearers; ~~he has~~ fashioned the strong and ~~inspiring~~ enemy-killing thunderbolt, the slayer of Vr̥tra, which Uśanā, the son of Kavi, gave you.' Here "you have fashioned the Vajra" may be regarded as equivalent to "you are the maker of the Vajra."<sup>42</sup>

§ 212.

Similarly in the following passages the perfect forms of some verbs are used to describe works of art or natural phenomena. As, for example, ἀμφιδεδόνηται occurs twice, once in each poem, to describe works of art. In the Iliad it occurs in the description of the corselet of Asteropaeus:

δώσω οἱ θώρηκα, τὸν Ἀστεροπαῖον ἀπήρῳρων,  
χάλκεον, ᾧ περὶ χεῦμα φαεινοῦ κασσιτέροιο  
ἀμφιδεδόνηται.

[Il.23.560-62.]

- 'I will give him a corselet that I took from Asteropaeus; (it is made) of bronze, and on it there runs all round it a casting of bright tin.' ....

But in the Odyssey, it is used to describe the sword of Odysseus:

δώσω οἱ τόδ' ἄορ παγχάλκεον, ᾧ ἔπι κώπη  
ἄργυρέη, κολεὸν δὲ νεοπρίστου ἐλέφαντος  
ἀμφιδεδίνηται.

[Od. 8.403-05.]

- 'I will give him this sword, all of bronze, whereon (is) a hilt of silver, and a sheath of newly sawn ivory encloses it completely.'

§ 213. So also ἐλήλαται, which describes an existing situation:

... περὶ δ' ἔρκος ἐλήλαται ἀμφοτέρωθεν.

[Od. 7.113.]

- 'A hedge runs about it on either side.'

§ 214. Similarly, τετύχηκε which describes the harbour of the city of Laestrygoes, shows a present meaning in the following:

ἔνθ' ἐπεὶ ἐς λιμένα κλυτὸν ἦλθομεν, ὃν πέρι πέτρῃ  
ἡλίβατος τετύχηκε διαμπερὲς ἀμφοτέρωθεν.

[Od. 10.87-88.]

- 'When we have come to the fine harbour, around which a sheer cliff runs continuously.'

§ 215. In ἀναδέδρομεν which occurs in describing the floating island of Aeolus, the perfect expresses a lasting condition or attitude which gives it a present meaning:

πᾶσαν δὲ τέ μιν πέρι τεῖχος  
χάλκεον ἄρρηκτον, λισσὴ δ' ἀναδέδρομε πέτρῃ.

[Od. 10.3-4.]

- 'And round it all is an unbroken wall of brass, and a smooth rock runs up it ( or 'rears up', 'towers').'

The same phrasal unit is repeated in Od. 5.412 for which see § 131.

Cf. the aor. ἀνέδραμε, of plants growing up, and children.

The expression perhaps comes from these contexts.

§ 216. In the description of Olympia ἐπιδέδρομεν has also a present meaning and is used with πέπταται. In the following, these two forms are used in a negative-positive contrast found in the last two items of a present/pluperfect sequence:

οὔτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ  
δεύεται οὔτε χιῶν ἐπιπίλναται, ἀλλὰ μάλ' αἴθρη  
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη.

[Od. 6.43-45.]

- 'Neither is it shaken by winds nor even wet with rain, nor does snow fall upon it, but the air is indeed outspread clear and cloudless, and over it hovers a radiant whiteness.'

§ 217. The other instance of ἐπιδέδρομεν used in a series of other perfect forms, shows also a present meaning in the description of a static scene:

ᾧ δειλοί, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων  
εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γούνα,  
οἴμωγῇ δὲ δέδηκε, δεδάκρυνται δὲ παρειαί,  
αἵματα δ' ἐρράδαται τοῖχοι καλαί τε μεσόδομαι.  
εἰδῶλων δὲ πλέον πρόθυρον, πλεῖν δὲ καὶ αὐλή,  
ἰεμένων Ἑρεβόσδε ὑπὸ ζόφον· ἥελιος δὲ  
οὐρανοῦ ἐξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλύς.

[Od. 20.351-57.]

- 'Ah, wretched men, what is this evil that you are suffering?  
Your heads and your faces are shrouded in night and your knees  
beneath you; the sound of wailing is kindled, and your cheeks are  
bathed in tears, and the walls and the fair rafters are sprinkled with  
blood. And the porch is full of ghosts and the court is (also) full  
of them hastening down to Erebus beneath the darkness, and the sun  
is gone from heaven and an evil mist invades over all.'

This passage describes the very near future scene, as if it were  
already happening. All the perfect forms here employed set forth  
the present state of an affair. Some are used with a very strong  
emphasis. εἰλύαται ("are wrapped up completely"),  
δεδάκρυνται ("are filled up with tears") and ἐρράδαται  
("are sprinkled") are used to describe a present picture. The only  
occurrence of δέδηκε (lit. "is lighted up", "is ablaze") here  
meaning (a wild shriek) "peals forth" is used intransitively. The  
present of δέδηκε, though very rare, is used to mean "to kindle",  
"to light up". ἐπί in ἐπιδέδρομεν gives an intensive  
meaning of the verb τρέχω (or δρέχω) of which the perfect  
form (without any preverbs) is not found in Homer (Cf. also ἀναδέδρομε  
in § 215). ἐξαπόλωλε ("is blotted out") is passively used to  
describe the condition of the sun.

§ 218. Similarly ἀναβέβροχεν<sup>43</sup> which occurs in a simile  
describes a natural scene; e.g.:

οἷον δὲ τρέφει ἔρνος ἀνὴρ ἐριθηλὲς ἐλαΐης  
χώρῳ ἐν οἴοπόλῳ, ὃ θ' ἄλις ἀναβέβροχεν ὕδωρ.

[ Il. 17. 53-54.]



- 'And as a man nurtures an olive sapling in a lonely place, where water blows (bubbles up) abundantly.'

§ 219. This verb can be compared with the Sanskrit verb vi + ud "to moisten", or "to cover up with moisture", the perfect (Vyūduh) of which occurs in one of the descriptive passages of the Earth in a present sense:

kṛṣṇām niyānam hārayaḥ sūparṇā apó vāsanaḥ dīvam ūtpatanti /  
tā āvavr̥tran sādānād ṛtāsyād id ghṛtēna pṛthivīm vyūduh //<sup>44</sup>

[AV. 6.22.1.]

- 'Dark the descent; the birds are golden-coloured; they fly up to the heaven clothing the waters; they have come down here again from the seat of righteousness, and then immediately <sup>They have moistened</sup> all the earth ~~is~~ moistened with 'ghee' (fatness).'

§ 220. ἔρχεται is a descriptive perfect and hence is used in a present sense in the following two instances:

... ὁ δ' ὕστερος ὄρνυτο χαλκῷ  
Πάτροκλος· τοῦ δ' οὐχ ἄλιον βέλος ἔκφυγε χειρὸς,  
ἀλλ' ἔβαλ' ἐνθ' ἄρα τε φρένες ἔρχεται ἀμφ' ἀδινδὸν κῆρ.

[Il. 16.479-81.]

- 'But Patroclus afterwards rose up with his brazen spear, and his spear did not fly from his hand in vain, but smote him where the midriff encloses his throbbing heart.'

Here ἔρχεται gives a vivid description of a present situation, while ὄρνυτο, ἔκφυγε and ἔβαλε are used in a past sense whose actions are done in a single stroke.

In the following ἔρχεται is used in a simile:

ἔταροι δέ τοι <sup>οἶδ'</sup> ἐνὶ κίρκῃς  
ἔρχεται ὥς τε σύες πυκινοῦς κευθμῶνας ἔχοντες.

[Od. 10.282-83.]

- 'But your comrades are penned (or shut up) like swine in close-barred sties.'

§ 221. As was said above (§ 120), out of many occurrences of the perfect indicative of λύω, only one seems to have been used with present meaning in a paratactic addition to a short simile.

ὥς δὲ θεὸς ναύτησιν ἐελδομένοισιν ἔδωκεν  
οὔρον, ἐπεὶ κε κάμωσιν ἐυξέστης ἐλάτῃσιν  
πόντον ἐλαύνοντες, καμάτῳ δ' ὑπὸ γυῖα λέλυνται,  
ὥς ἄρα τὼ Τρώεσσιν ἐελδομένοισι φανήτην.

[Il. 7.4-7.]

- 'And as a god gives to longing seamen a breeze, when they become weary of rowing the deep (sea) with well-polished oars, and their limbs are quite limp with weariness, so then appeared these two to the longing Trojans.'

Here the perfect is followed by ἐπεὶ κε in the subordinate clause and then is paratactically added to πόντον ἐλαύνοντες.

The picture described here is the experience of a situation which is equally applicable to all time. And hence it is present.

§ 222. A somewhat similar figure is found in the Odyssey, where τέτροφεν is also used paratactically and with present meaning.

παῦροι δ' ἐξέφυγον πολιῆς ἀλδὸς ἡπειρόνδε  
νηχόμενοι, πολλὴ δὲ περὶ χροῖ τέτροφεν ἄλμη,  
ἀσπάσιοι δ' ἐπέβαν γαίης, κακότητα φυγόντες.

[Od. 23.236-38.]

- 'And but few make their escape from the grey sea to the shore by swimming, and brine sets thick all over their skin, and gladly they set foot on the land and escaped from their evil case.'

Here ἐξέφυγον and ἐπέβαν are gnomic aorists in a simile, and περὶ .... τέτροφεν balances with νηχόμενοι (present with perfect), and the construction is paratactic.

§ 223. The present meaning of ἐπιτέτραπται is evident in the following two passages:

αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ, ἃς ἔχον ὧραι,  
τῆς ἐπιτέτραπται μέγας οὐρανὸς Οὐλυμπός τε,  
ἡμὲν ἀνακλῖναι πυκινὸν νέφος ἥδ' ἐπιθεῖναι.

[Il. 5. 749-51.]

- 'And of their own accord grated the gates of heaven which the Hours had kept, who have full charge of heaven and Olympia,<sup>45</sup> whether to throw open the thick cloud or to shut it.'

ᾧ λαοὶ τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν.

[Il. 2. 25.]

- 'To whom the peoples are entrusted and so many cares belong.'

§ 224. The perfect passive of ἐφάπτω meaning 'is applied to especially of fate or suffering' is used with present meaning in the following:

οὐ γὰρ ἔτ' ἀμφὶς Ὀλύμπια δώματ' ἔχοντες  
ἀθάνατοι φράζονται· ἐπέγναμψεν γὰρ ἅπαντας  
Ἥρη λισσομένη, Τρώεσσι δὲ κήδε' ἐφῆπται.

[Il. 2. 13-14 = 31-32.]

Here κήδε' ἐφῆπται, meaning 'anxiety lies heavily upon' (the Trojans), expresses the emotion in the passive. This perfect follows οὐ γὰρ ... ἀθάνατοι φράζονται, 'For the immortals are no longer divided in counsel' a present sequence. The aorist ἐπέγναμψε 'has bent' referring to a past event, is an explanatory parenthesis.

Besides the above instance, ἐφῆπται occurs in three other places in the formulaic expression ὀλέθρου πείρατ' ἐφῆπται 'the cords of destruction are made fast upon the Trojans.' (Il. 7.402; 12.79; Od. 22.41). It signifies a present sequence resulting from past action. In these sentences, which contain

ἤδη, δῆ and νῦν, indicate the present meaning.

§ 225. In the following descriptive passage, the use of two perfects, κέχυται and εἴλυται (so also in Od. 20.352, See § 217), amidst a series of present forms, in a simile, gives them a present meaning. It is the description of snow falling heavily on different parts of land:

καί τ' ἐφ' ἁλὸς πολιῆς κέχυται λιμέσιν τε καὶ ἀκταῖς,  
κῦμα δέ μιν προσπλάζον ἐρύκεται, ἄλλα τε πάντα  
εἴλυται καθύπερθε, ὅτ' ἐπιβρίση Διὸς ὄμβρος.

[Il. 12.284-86.]

- 'And the snow is scattered (lit. 'strewn') over the harbours and shores of grey sea, but only the wave as it rolls in (lit. approaching) keeps off the snow, but all other parts are swathed (lit. 'covered', 'wrapped') over, when the shower of Zeus presses heavily.'



So also the other two occurrences of **κέχυνται**:

αἱ μὲν τ' ἀγχιστίναι ἐπ' ἀλλήλοισι κέχυνται,  
αὐτὰρ ὁ ἐμμεμαῶς βαθέης ἐξάλλεται ἀβλῆς·  
ὥς μεμαῶς Τρῶεσσι μέγλη κρατερὸς Διομήδης.

[Il. 5.141-43.]

- 'They (i.e. sheep) are indeed thrown close upon one another; but he (i.e. the lion), being eager, leaps out of the deep fold; thus stout Diomedes eagerly mingled with the Trojans.'

οἱ δέ τε πάντες  
κύμαθ' ἄλδος ποθέοντες ἐπὶ ψαμάθοισι κέχυνται.

[Od. 22.386-87.]

- 'And they (i.e. fish) all, yearning for the waves of the sea, lie heaped upon the sands.'

§ 226. With regard to **ἐμμορε**, signifying a present meaning, there is a divided opinion. The dictionaries<sup>46</sup> say that the perfect of **μεθρομαι**<sup>47</sup> is **ἐμμορα**, **ἐμμορε**, etc.. But some<sup>48</sup> say that it may be possibly an aoristic form. This form only occurs from times in Homer and always with **τιμῆς**. Veitch<sup>49</sup> thinks that in Il. 15.189 and Od. 11.338 they are used as perfect, while in Il. 1.278 in an aorist sense. But it seems feasible that the perfect is more recognisable in Il. 1.278 as well as in others, than the aorist. In Il. 1.278, the word is used in gnomic sense. Let us consider the passage:

μήτε σὺ τόνδ' ἀγαθὸς περ ἔων ἀποαίρεο κόρυνην,  
ἀλλ' ἔα, ὥς οἱ πρῶτα ὀδῶσαν γέρας υἷες Ἀχαιῶν·  
μήτε σὺ, Πηλεΐδῃ, ἐθέλ' ἐριζέμεναι βασιλῆϊ  
ἀντιβρίην, ἔπει εὖ ποθ' ὁμοίης ἐμμορε τιμῆς  
σκηπτοῦχος βασιλεὺς, ᾧ τε Ζεὺς κύδος ἔδωκεν.

[Il. 1.275-79.]

- 'Though brave, do not take away the maid, but leave her to him since the sons of the Achaeans first gave her to him as his prize. And don't you wish to contend, son of Peleus, in opposition to the King; since a sceptre-bearing King never has honour the same as that of ordinary kings to whom Zeus gives glory.'

The purport of this is ≠ 'Never has (any other) sceptre-bearing King obtained (= "obtains", or "does in fact get") honour equal (to that of Agamemnon). Here the divine right of <sup>the</sup> king is emphasized; and therefore, to oppose such a king (as Agamemnon is) would be blasphemous. This is a question of past experience which is accepted as applicable to the present and indeed to all times. In this sense it can be taken as a perfect as also in

τριχθα δὲ πάντα δέδασται, ἕκαστος δ' ἔμμορε τιμῆς

(Il. 15.189) discussed in § 138. Here in this passage it is used in association with an aorist ἔδωκεν which has a past significance. Similarly in the following the perfect sense is noticeable:

Φαίηκες, πῶς ὕμιν ἀνὴρ ὅδε φαίνεται εἶναι  
εἶδος τε μέγεθος τε ἰδὲ φρένας ἔνδον ἔϊσας;  
ξεῖνος δ' αὐτ' ἐμός ἐστιν, ἕκαστος δ' ἔμμορε τιμῆς.

[Od. 11.236-38.]

- 'Phaeacians, what do you think of this man's physique, stature and inner mental equilibrium? He is moreover, my guest, though each of you shares in this honour.'

In the following νῦν suggests that the meaning is present and therefore ἔμμορε could be considered as perfect:

τὸν δὲ ἶδεν Κάδμου θυγάτηρ, καλλίσφυρος Ἰνώ,  
Λευκοθέη, ἥ πρὶν μὲν ἔην βροτὸς αὐδήεσσα,  
νῦν δ' ἄλδος ἐν πελάγεσσι θεῶν ἔξ ἔμμορε τιμῆς.

[Od. 5.333-35.]

- 'But the daughter of Cadmus, Ino, the fair-footed, saw him, even Leucothea, who, before, was a mortal of human speech (lit having speech), but now she has (won) a share of honour from the gods among the waves of the sea.'

§ 227. In all instances but one (Od. 10.5), the perfect of γίγνομαι seems to have been used in a present sense. The initial intensive meaning, if any, is generally weakened (as in οἶδα, ἔοικα, τέτυκται, etc.) due to its constant use. Here the perfect of this verb is almost equivalent to verb "to be". As, for example, in the passage quoted below, γεγάσι is used with πεποίησιν, both signifying a present meaning:

οἱ περ ἐμεῖο  
ὀπλότεροι γεγάσι πεποίησιν τε βίηφιν.

[Il. 4.324-25.]

- 'Who are more youthful than I and have full confidence in their strength.'

Here are some further examples:

Ζεῦ πάτερ ἀργικέραυνε, ἔπος τί τοι ἐν φρεσὶ θήσω.  
ἤδη ἀνὴρ γέγον' ἐσθλός, ὃς Ἀργείοισιν ἀνάξει.

[Il. 19.121-22.]

- 'Father Zeus, hurler of bright lightning, I will place a word in your mind. There is already a good man who will reign over the Argives.'

( ἄλλ' ὃ γ' ... κέ ... ἔκοιτο )  
Φαιήκων ἐς γαῖαν, οἳ ἀγχίθεοι γεγάσιν.

[Od. 5.35 = 19.279.]

- '(But he may come) to the land of the Phaeacians, who are by nature godlike.'

πέντε δέ τοι φίλοι υἱες ἐνὶ μεγάροις γεγάσιν.  
[Od. 6.62.]

- 'But five dear sons are in fact in the palace.'

Here Nausicaa's intention is to describe the present situation of the house, and hence γεγάσιν is present. The meaning "have been born and are living" tends to be weakened to the simple sense "are in fact", "are now", "are".

... ἐν δ' αἴγες ἀπειρέσιαι γεγάσιν  
ἄγριαι.  
[Od. 9.118-19.]

- 'And in it (i.e. the land of the Cyclops) there are (or live) many wild goats.'

(Conceivably the Greeks imagined that there was some affinity between γεγάσι and γαῖα "land." They may also have transferred the natural sense of ἐγγεγάσι "to dwell in" to the simple γεγάσι. Or ἐν... γεγάσι could be a case of tmesis.)

τοῦ καὶ δώδεκα παῖδες ἐνὶ μεγάροις γεγάσιν,  
ἕξ μὲν θυγατέρες, ἕξ δ' υἱέες ἡβώνοντες.  
[Od. 10.5-6.]

- 'Of whom also in this house there are twelve children, six daughters and six sons who are fully grown up.'



It may be thought here that the perfect is, perhaps, used in a past sense. But it seems possible that the perfect might have referred to the present situation rather than the fastness of the action.

Αὐτὰρ ἐπεὶ τό γ' ἄκουσε Ποσειδάων ἐνοσίχθων,  
βῆ ῥ' ἔμην ἐς Σχερίην, ὅθι Φαίηκες γεγάασιν.

[Od.13.159-60.]

- 'But when Poseidon, shaker of the Earth, heard this, he proceeded to go to Scheria, where the Phaeacians live.'

Here the perfect is followed by two aorists ( ἄκουσε and βῆ ) which are used in a past narrative sense.

ὥς κεν τηλεφανῆς ἐκ ποντοφιν ἀνδράσιν εἶη  
τοῖς οἷ νῦν γεγάσι καὶ οἱ μετόπισθεν ἔσσονται.

[Od.24.84-85.]

- 'Thus it might be visible from afar from the sea to those men, who are now living and who will be hereafter.'

ὁππότε κεν καὶ ἐγὼ μεμαῶς πόλιν ἐξαλαπάξαι  
τὴν ἐθέλω, ὅθι τοι φίλοι ἄνδρες ἐγγεγάασιν,  
μῆ τι διατρέβειν τὸν ἐμὸν χόλον, ἀλλὰ μ' ἑᾶσαι.

[Il.4.40-42.]

- 'When I, being eager, wish to destroy that city, wherein men dear to you do dwell, that you should not delay at all my anger, but allow me to do it.'

πόλεμος δ' ἄνδρεσσιν μελήσει  
πᾶσιν, ἐμοὶ δὲ μάλιστα, τοῖ 'Ιλίῳ ἐγγεγάασιν.

[Il.6.492-93.]

- 'But war will be a care to all the men, who live in Ilium, but most of all to me.'

φράζεο νῦν, ὅπως κε πόλιν καὶ ἄστυ σαώσης  
οἶος σὺν λαοῖσι, τοῖ 'Ιλίῳ ἐγγεγάασιν·

[Il.17.144-45.]

- 'Consider now, how you alone with the people who live in Ilium,  
are to save the city and town.'

τίς γῆ, τίς δῆμος, τίνες ἄνδρες ἐγγεγάασιν;

[Od.13.233.]

- 'What land is this? What people are they? What men live in  
this land?'

§ 228.

In the following passage, the perfect jajāna meaning literally

'has engendered' is practically equivalent to 'he is the father of .....',<sup>50</sup>  
and therefore gives a present meaning.

tām u ṣṭavāma yā imā jajāna vīśvā jātānyāvarānyasmāt

īndreṇa mitrām didhiṣema gīrbhīr ūpo nāmobhir vṛṣabhaṃ viśema //

[RV.8.96.6.]

- 'Let us praise him (i.e. Indra) who has engendered these worlds  
and creatures, all things that have sprung from him; may we win  
Mitra along with Indra with our praises, and may we wait upon (him)  
with adoration.'

§ 229.

In the following passage, the perfect of φύω<sup>51</sup> is followed

by the pluperfect of the same verb. The pluperfect shows an  
indefinite past action, while the perfect is used with present meaning:

πρῶτον γάρ μιν ἰόντα βάλε στῆθος παρὰ μαζὸν  
δεξιὸν· ἀντικρὺ δὲ δι' ὤμου χάλκεον ἔγχος  
ἦλθεν· ὁ δ' ἐν κονίῃσι χαμαὶ πέσεν αἵγειρος ὤς,  
ἥ ῥα τ' ἐν εἰαμενῇ ἔλεος μέγαλοιο πεφύκει<sup>52</sup>  
λείη, ἀτάρ τέ οἱ ὄζοι ἐπ' ἀκροτάτῃ πεφύασι·

[Il.4.480-84.]

- 'First he hit in the chest near his right breast as he came forward; but the brazen spear came straight forwards through his shoulder, and he fell on the ground in the dust, like a slender poplar-tree, which also had grown in the water-meadow of a great marsh, but boughs have grown on its highest top.'

The next three examples occur in descriptive passages;

ἔνθα δὲ δένδρεα μακρὰ πεφύκασι τηλεθόωντα.

[Od. 7.114.]

- 'And there grow trees, tall and flourishing.'

ἔνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νεύατον ὄρχον  
παντοῖαι πεφύασιν, ἔπηετανδὸν γανόωσαι.

[Od. 7.127-28.]

- 'And there grow all kinds of vegetable-beds laid out in order along the extremity of the garden, flourishing throughout the year.'

αὐτὰρ ἐπὶ κρατὸς λιμένος ῥέει ἀγλὰδν ὕδωρ,  
κρήνη ὑπὸ σπέλους· περὶ δ' αἰγίροι πεφύασιν.

[Od. 9.140-41.]

- 'But at the head of the haven flows limpid water, a fountain from under a cave, and around (it) grow poplars.'

The perfect of ἐμφύω, too, occurs in a present meaning in the following descriptive passage:

... ὅθι τε πρῶται τρίχες ἔππων  
κρανίῳ ἔμπεφύασι, μάλιστα δὲ καίριόν ἐστιν.

[Il. 8.83-84.]

- 'And where the foremost hairs of horses grow abundantly in their skull, and it is an especially deadly spot.'

§ 230.  $\pi\acute{\epsilon}\phi\bar{\upsilon}\kappa\alpha$  can be compared with the perfect of  $\sqrt{\text{bh}\bar{u}}$ ,

'to be', which is also used to signify a present meaning. In the following Indra-hymn, babhūva shows a present meaning in association with the present Vijayante and ha'vante :

yásmān ná rté vijáyante jánāso yám yúdhya mānā ávase hávante /  
yó víśvasya pratimānam babhūva yó acyuta-cyút sá janāsa īndrah //  
[RV.2.12.9.]

- 'Without whom men do not conquer, whom, when fighting, they invoke for help, he who is in fact the match of the universe, and who (is) the mover of the immovable, he, O men, is Indra.'

Here babhūva, though literally may mean "has been a match and is still so", emphasizes the present position of Indra being last in the series. "Men cannot win (ná vijáyante), rather they solicit his help (ha'vante), because he is, in fact, (babhūva) the match" .... - is the intended sense of the hymn.

Even the perfect of  $\sqrt{\text{as}}$ , 'to be', though very rare because normally replaced by the perfect of  $\sqrt{\text{bh}\bar{u}}$  as in Greek  $\epsilon\acute{\iota}\mu\iota > \pi\acute{\epsilon}\phi\bar{\upsilon}\kappa\alpha$ , shows a present meaning in another Indra-hymn:

yásyānakṣá duhitá jātṵvāsa kás tām vidvān abhī manyāte andhām /  
kataró menīm prāti tām mucāte yá īm vāhāte yá īm vā vareyāt //  
[RV.10.27.11.]



- 'Whose daughter has been (or is) ever blind, who, knowing her, will honour the blindness; which of the two lets loose on him his anger, he who leads her home, or he who woos her?'

Here the word jātu, 'ever', gives the effect of a present meaning.

§ 231. Similarly ἐρρίζωται, together with other present verbal forms, is used in a descriptive passage as follows:

ἔνθα δέ οἱ πολύκαρπος ἄλωη ἐρρίζωται,  
τῆς ἕτερον μὲν θειλόπεδον λευρῷ ἐνὶ χώρῳ  
τέρσεται ἡελίῳ, ἑτέρας δ' ἄρα τε τρυγῶσιν,  
ἄλλας δὲ τραπέουσι.

[Od. 7.122-25.]

- 'And there, too, his fruitful vineyard is planted, one part of which, the sunny area on level ground, is dried by the sun; while other grapes men are gathering, and others, too, they are treading.'

Here ἐρρίζωται, side by side with other three verbs, viz.,  
τέρσεται, τρυγῶσιν, and τραπέουσι, gives a present meaning. The simple meaning is - "there is a garden full of plants."

§ 232. So too the perfect of ἐπισσεύω, which describes the present mental feelings. Of the three occurrences of ἐπέσσυται, two are in protasis and one in causal clause. In the protasis, it occurs as follows signifying a present meaning.

φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἐγώ γε  
λίσσομαι εἵνεκ' ἐμεῖο μένειν.

[Il. 1.173-74.]

- 'Flee by all means, if your heart is bent upon (it); nor do I entreat you for my part to remain on my account.'

Similarly,

εἰ δέ τοι αὐτῷ θυμὸς ἐπέσσυται ὥς τε νέεσθαι.

[Il. 9.42 ]

- 'But if your own mind is eager to return.'

The other example occurs in a causal clause expressing the statement of a person:

ἤδη γάρ μοι θυμὸς ἐπέσσυται ὅφρ' ἐπαμύνω  
Τρώεσσ' ...

[Il. 6.361-62.]

- 'For already my mind is bent upon giving aid to the Trojans.'

§ 233.

δεδμημεσθα occurs in a present plus perfect

combination in the following:

ἄλλοι μὲν γὰρ πάντες, ὅσοι θεοὶ εἰς' ἐν Ὀλύμπῳ,  
σοὶ τ' ἐπιπεύθονται καὶ δεδμημεσθα ἕκαστος.

[Il. 5.877-78.]

- For all the other gods, indeed, as many as there are in Olympus, are obedient to you, and are entirely subject to you each one of us.'

Although δεδμημεσθα could be interpreted as a past reference continued into the present, its past reference seems to be of minor importance. The present sense is vital: "we obey you and are your servants", "are your thralls."

§ 234.

In a similar way, in one of the descriptive hymns of Mītra, the perfect middle form of  $\sqrt{\text{yam}}$  (⇒ yemire) 'to submit' is used with present meaning in association with the present verb bibharti (< bhr, 'to support'):

Mitrāya pāṇca yemiṣṭe jānā abhīṣṭi-sāvase /  
sā devān vīśvān bibharti //

[RV. 3.5.8.]

- 'The five peoples (= all mankind) submit to Mitra, strong to help; he supports all the gods.'

§ 235. The presence of νῦν underlines the present meaning of the passive perfect form of κάλυμι in the following passage:

τῷ νῦν μήποτε καὶ σύ, γύναι, ἀπὸ πᾶσαν ὀλέσσης  
ἀγλαΐην, τῇ νῦν γε μετὰ δμῶσι κέκασσαι.

[Od. 19. 81-82.]

- 'Therefore, woman, you too beware lest you too someday lose all the glory whereby you now are outstanding, (or pre-eminent) among the handmaids.'

§ 236. This Greek verb κάλυμαι can be compared in meaning with the Sanskrit abhi-bhū, 'to surpass', 'excel', the perfect active form of which is also used with present meaning in the following Mitra hymn:

abhi yó mahinā́ dīvam Mitró babhū́va sapráthāḥ /  
abhi śrávobhiḥ prthivīm //

[RV. 3. 59. 7.]

- 'Mitra, the well-known, is superior to (lit. excels) heaven by his prowess, (he) is superior to earth by his glories.'

Here the qualities of Mitra are described, which are always present in Him, and hence it is present.

§ 237. Out of many occurrences only one example of βεβλήται is used in a present sense in the following passage:

αὐτὰρ ἐπὴν ἔλθῃσι θέρος τεθαλυῖά τ' ὀπώρα,  
πάντῃ οἱ κατὰ γουνὸν ἄλωϊς οἴνοπέδοιο  
φύλλων κεκλιμένων χθαμαλαὶ βεβλήταται εὐναί.

[Od. 11. 192-94.]

- 'But when summer comes and rich autumn, a bed on the ground is laid for him, of leaves that have fallen all about on the fruitful ground of his wine-bearing vineyard.'

§ 238.

The perfects of some verbs describing the position of a thing are also used with present meaning. These perfect verbs signify the outcome of the completed action as a resulting state. They do not really describe the idea of continuity or duration (which perhaps, may be an inherent element of their meaning), but simply the result of an action as an accomplished fact. The perfects of some of these verbs are used intransitively. As, for example, ἔστηκα means "I have set myself" and therefore, "I stand" (firm). The present is transitive in a causal sense, and the perfect is intransitive. The following examples will illustrate this.

Τρῶες δ', ὥς τ' ὄϊες πολυπάρμονος ἀνδρὸς ἐν αὐλῇ  
μυρεῖαι ἐστήκασιν ἀμελγόμεναι γάλα λευκὸν  
ἄζηκὲς μεμακυῖται, ἀκούουσαι ὄπα ἀρνῶν,  
ὥς Τρώων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρώρειν.

[Il. 4. 433-36.]

- 'But the Trojans, like sheep that stand unnumbered in the fold of a very wealthy man, to be milked of their white milk, bleating incessantly hearing the voice of their lambs, so the cry of the Trojans arose through their wide army.'



Here ἑστήκασι, "stand still", "stay where they are" gives a present meaning in a simile, and μεμακυῖται is intensive, while ὀρώρει refers to a past action.

Here are some further examples:

Ἰδομενεὺς δ' ἐτέρωθεν ἐνὶ Κρήτεσσι θεὸς ὥς  
ἔστηκ', ἀμφὶ δέ μιν Κρητῶν ἄγοι ἡγερέθονται.

[Il. 3.230-31.]

- 'And on the other side Idomeneus stands fast among the Cretans like a god, and the chiefs of the Cretans are gathered together round him.'

εἴ περ γάρ τ' ἄλλοι γε κάρη κομόωντες Ἀχαιοὶ  
δαιτρὸν πίνωσιν, σὸν δὲ πλεῖον δέπας αἶει  
ἔστηχ', ὥς περ ἐμοί, πλέειν ὃ τε θυμὸς ἀνώγοι.

[Il. 4.261-63.]

- 'E, indeed, the other long-haired Achaeans drink their portion, yet your goblet always stands full, as if for me to drink, when my mind bids me.'

... ἀλλὰ τις ἄγχι  
ἔστηχ' ἀθανάτων νεφέλῃ εἰλυμένος ὦμος.

[Il. 5.185-86.]

- 'But one of the immortals stands (firmly) near, his shoulders wrapped in cloud, ...'

Here the perfect participle also describes the resultative state.

§ 239.

In the following passages the perfect is in contrast with

μενέμεν which signifies a durative sense:

τύνη δ' ἔστηκας, ἀτὰρ οὐδ' ἄλλοισι κελεύεις  
λαοῖσιν μενέμεν καὶ ἀμυνέμεναι ὤρεσσι.

[Il. 5.485-86.]

- 'And you stand (firm) but do not even exhort the other people to  
remain and (to) defend their wives.'

Πατρόκλῳ ἐπάμυνον, οὗ εἵνεκα φύλοπις αἶνῃ  
ἔστηκε πρὸ νεῶν.

[Il. 18.171-72.]

- 'Give aid to Patroclus, for whom the dreadful combat stands  
(i.e. 'remains' or 'never ceases') in front of the ships.'

ἔστηκε ξύλον αὖτον ὅσον τ' ὄργυι' ὑπὲρ αἶης,  
ἢ δρυὸς ἢ πεύκης·

[Il. 23.327-28.]

- 'There stands a dry stump, as it were a fathom's height above  
the ground, either of oak or of pine.'

Unlike Hector and the Achaeans, the stump is incapable of movement.

νηῦς δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόληος,  
ἐν λιμένι Πείθρῳ ὑπὸ Νηίῳ ὑλήεντι.

[Od. 1.185-86. Cf. 24.308.]

- 'And (this) my ship lies ready (i.e. lies waiting, lit. stands) in the  
open country far from the city, in the harbour Rheithrum beneath the  
woody Neius.'

τίς πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆες;  
ποῦ δὲ νηῦς ἔστηκε θοῇ, ἢ σ' ἤγαγε δεῦρο  
ἀντιθέους θ' ἐτάρους; ἢ ἔμπορος εἰλήλουθας  
νηὸς ἐπ' ἀλλοτρίης, οἳ δ' ἐκβήσαντες ἔβησαν.

[Od. 24.298-301.]

- 'Who are you among men and from where? Where is your city, and where your parents? And where stands the swift ship that brought you here and you godlike companions? Are you come on a foreign ship as a passenger, or have they landed you and gone away?' This passage is used in a present + perfect and past sequence.

εἷς, ἔστηκε and εἰλήλουθας refer to the present situation, while ἦγαγε and ἔβησαν refer to the recent past. In the passage cited below both the perfect and the participle have a present meaning:

τὸν τῷ γ' ἑσταότες πενθεῖετον, οὐδεὶ δέ σφι  
χαῖται ἐρηρέδαται, τὼ δ' ἑστατον ἄχθυμένῳ κῆρ.

[Il. 23.283-84.]

- 'For they (two) stand and mourn for him, and their manes reach right down to the ground, and they stand still heavy at heart.'

Here are some further examples:

αἶ τ' ἐπεὶ οὖν ἔκαμον πολέος πεδίοιο θέουσαι,  
ἑστᾶσ', οὐδ' ἄρα τίς σφι μετὰ φρεσὶ γίνεται ἀλκή.

[Il. 4.244-45.]

- '..... stand still', 'stand idle' .....

παρὰ δέ σφιν ἐκάστῳ δίζυγες ἵπποι  
ἑστᾶσι, ...

[Il. 5.195-96.]

ἔρχεο. πάρ τοι ὁδός. νῆες δέ τοι ἄγχι θαλάσσης  
ἑστᾶσι, ...

[Il. 9.43-44.]

- ..... 'stand waiting' .....

ἡ δὲ μάλ' ἀργαλέην περδάν· σκόλοπες γὰρ ἐν αὐτῇ  
ὀξεῖες ἐστᾶσιν, ποτὶ δ' αὐτοὺς τεῖχος Ἀχαιῶν.

[II.12.63-64.]

- ..... 'are set fast', 'are stuck' .....

Ἴπποι δ' ἐν πρυμνωρεῖη πολυπύδακος Ἴδης  
ἐστᾶσ', οἳ μ' οἴσουσιν ἐπὶ τραφερήν τε καὶ ῥύγρην.

[II.14.307-08.]

- ..... 'stand ready' .....

§ 240.

A corresponding perfect of the Greek root is Sanskrit  $\sqrt{\text{stha}}$

the perfect of which also shows a present meaning in the R̥gveda.

Describing the characters of viśvedevas, the seer uses tasthuh.

('stand firm') thus:

amī yé pāṇcokṣāno mādhye tasthūr mahó diváh /

devatrā nú pravācyam sadhrīcīnā nī vāvrtur vittām me asyā rosasī //

[RV.1.105.10.]

- 'May the five shedders (of good wishes), who live (lit. stand firm) in the midst of great (= expanded) heaven, (who) having conveyed my praises to the gods, return (speedily). Heaven and Earth, be conscious of my affliction.'

Samānó ádhvā svásror anantás tám anyānyā carato devaśiṣṭe /

ná methete ná tasthuh suméke náktosāsā sámanasā virupe //

[RV. I.113.3.]

- 'The path of the sisters is common and unending; they travel it alternately, guided by the gods; night and Dawn, fair-bodies and one-minded, though of different forms, do not clash and do not stand still.'



In the following, tasthau is used along with the present and perfect combinations, such as, atti, mimaya and ni-dadhe:

Brāhannacchāyó apatāsó árvā tasthau matá vīṣito atti gárbhah /  
anyāsyā vatsām rihati mimāya káyā bhuvá ní dadhe dhemūr údhaḥ //

[RV.10.27.14.]

- 'The great (sun) is shadeless, leafless (i.e. undecaying) and ever-moving; the Mother (i.e. the builder of the world), who is liberated, stands; the germ (of the three worlds) eats (the oblations); she lows loud, fondling the offspring of another (mother); with what world has the milch cow offered her udder?'

§ 241.

Compounds of this verb also occur in the perfect with the original aspectual meaning. Sometimes they are contrasted with the present. As, for example,

τίπτε καταπτώσσοντες ἀφέστατε, μέμνετε δ' ἄλλους;  
[Il.4.340.]

- 'Why do you (i.e. son of Peteos) stand apart cowering and are waiting for others?'

Here the present describes a continuous act, while the perfect shows the present state resulting from prior action.

§ 242.

Here again in the following two passages there is a contrast between ἀφεστᾶσαν and μάχονται. The latter describes a continuous present, while the former describes the present state of affairs:

Τρῶες δὲ μεγάθυμοι, ἐπεὶ κατὰ τεῖχος ἔβησαν,  
οἳ μὲν ἀφυστᾶσιν σὺν τεύχεσιν, οἳ δὲ μάχονται  
παυρότεροι πλεόνεσσι, κεδασθέντες κατὰ νῆας.

[Il.13.737-39.]

- 'And the brave Trojans, now that they have come over the wall,  
and some (of them) stand (firm) back with their arms and others  
are fighting, fewer against more, scattered among the ships.'

ἄλλους δ' ὀτρύνοντες ἐνήσομεν, οἳ τὸ πάρος περ  
θυμῷ ἦρα φέροντες ἀφυστᾶσ' οὐδὲ μάχονται.

[Il.14.131-32.]

- 'But we shall exhort and urge on the others who have previously  
given place to their passion, and stand far away and are not fighting.'

§ 243.

Here are some further examples of this compound verb:

Φοῖβε. τίη δὴ νῦν διέσταμεν, οὐδὲ ἔοικεν  
ἀρξάντων ἐτέρων\*

[Il.21.436-37.]

- 'Phoebus, why then do we two stand far apart, it is not the proper  
thing to do when others have begun fighting.'

νῦν δ' ἔμπης γὰρ κῆρες ἐφυστᾶσιν θανάτοιο  
μυρίαι, ἅς οὐκ ἔστι φυγεῖν βροτὸν 'οὐδ' ὑπαλύξαι.

[Il.12.326-27.]

- 'But now, indeed, in everyway, the unnumbered fates of death  
which it is not possible that a mortal should flee from or avoid  
beset us.'

οὐ θην οὐδ' αὐτὸς δηρὸν βέη, ἀλλὰ τοι ἤδη  
ἄγχι παρέστηκεν θάνατος καὶ Μοῖρα κραταιή,  
χερσὶ δαμέντ' Ἀχιλλῆος, ἀμύμονος Αἰκίδαο.

[Il.16.852-54.]

- 'Not long, not even yourself shall live long, but already death and stern fate (together) stand close at hand, subdued by the hands of Achilles, the noble son of Aeacus.'

§ 244.

παρέστηκεν can be compared with the Sanskrit

pāri-tásthuh, which is also used with present meaning in the following Apām Napāt hymn:

Sām anyā yāntyūpa yantyanāḥ samānām ūrvām nadyāḥ prṇanti /  
tam u śúcim śucayo dīdivāmsam apām nāpātām pāri tásthur āpah //  
[RV. 2. 35. 3.]

- 'Some others (rivers) flow together, while others flow to (the sea); the rivers fill the common ocean; the pure waters stand around (or tend) him, the pure and the shining sons of waters.'

Here the present meaning of the perfect is derived from the present sequence which is expressed by the verbs yanti and prṇanti. The passage is descriptive.

§ 245.

Similarly the perfect of some verbs of leaning, resting, etc. has also a present meaning. It describes a continuous state which has resulted from a previous action. As, for instance, the passive perfect of κλίνω describes a situation in the following passage and is used with the perfect of βαίνω (with ἀμφί and ἐπί):

ἄρχε δὲ Μυρμιδόνεσσι φιλοπτολέμοισι μάχεσθαι,  
εἰ δὴ κυάνεον Τρώων νέφος ἀμφιβέβηκε  
νηυσὶν ἐπικρατέως, οἱ δὲ ῥηγμῖνι θαλάσσης  
κεκλίεται, χώρης ὀλίγην ἔτι μοῖραν ἔχοντες,  
'Αργεῖοι. Τρώων δὲ πόλις ἐπὶ πᾶσα βέβηκε  
θάρσυνος.

[Il. 16. 65-70.]

- 'Lead forth the war-loving Myrmidons to fight if indeed the dark cloud of Trojans surrounds the ships completely, and the Argives, holding still a small part of the land, lie stretched out on the shore. The whole city of the Trojans is upon us in great confidence.'

Here *κεκλίσταται* expresses a present state while *βέβηκε* with *ἀμφί* and *ἐπί* is used in a present intensive meaning. *ἀμφί* and *ἐπί* (as well as *πᾶσα* in the second case) give intensity.

Compare also the following:

οὐ γάρ τις νήσων ἱππήλατος οὐδ' ἐυλείμων,  
αἷ' εἰ' ἀλλ' κεκλίσταται. Ἰθάκη δέ τε καὶ περὶ πασέων.

[Od. 4. 607-08.]

- 'For none of the islands that lie stretched (or resting) on the sea is fit for driving horses, or has good meadows; and Ithaca least of all.'

The passive form of *ἐγκλίνω* is also used in the same sense:

Αἰνεΐα τε καὶ Ἕκτορ, ἐπεὶ πόνος ὕμμι μάλιστα  
Τρῶων καὶ Λυκίων ἐγκέκλιται, οὐνεκ' ἄριστοι  
πᾶσαν ἐπ' ἰθύς ἐστε μάχεσθαι τε φρονέειν τε,  
στῆτ' αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρὸ πυλάων  
πάντη ἐποιχόμενοι ...

[Il. 6. 77-81.]

- 'Aeneas and Hector, of all the Trojans and Lycians the toil of battle lies heavily upon you especially, for in every undertaking you are best in war and council. Hold your ground, visit everywhere and keep the people before the gates.'



So also ποτικέκλιται, meaning 'leans or stands against' as opposed to προσκλίνω 'to make to lean against', has a present meaning in the following passage:

ἔνθα δὲ πατρὸς ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,  
τῷ ὃ γε οἶνοποτάζει ἐφήμενος ἀθάνατος ὥς.

[Od. 6.308-09.]

- 'There, too, set close to the selfsame pillar, is set the throne of my father, whereon he sits and quaffs his wine like an immortal.'

§ 246. This Greek verb κλίνω (without ποτί ) can be compared with the Sanskrit root  $\sqrt{\text{sfi}}$ , 'to resort', the perfect (śísriye) of which also gives a present meaning in a simile:

sá darśataśrīr átithir grhé-grhe vāne-vane śísriye takvavīr iva /  
jānam-jānam jānyo nāti manyate viśa ā kṣeti viśyo viśam-viśam //

[RV.10.91.2.]

- 'He, of manifest glory, is the guest in every house, on every tree he sits (or rests) like a bird; he, benevolent to men, disregards them not, and he, friendly to all men, dwells amongst all men.'

§ 247. In the following two examples ἐρηρέδαται has a present meaning:

τὸν τῷ γ' ἑσταότες πενθεῖετον, οὐδεὶς δέ σφι  
χαῖται ἐρηρέδαται, τὸ δ' ἑστατον ἀχθυμένῳ κῆρ.

[Il.23.283-84.]

- 'For they (two) stand (lit. standing) and mourn (lit. mourning) for him, and their manes reach right down to the ground, and they stand still heavy at heart.'

The perfect and the participle of the same verb ἵστημι have a present meaning. Each signifies complete inactivity; and the repetition strengthens this further.

ἔστηκε ξύλον αὖτον ὅσον τ' ὄργυι' ὑπὲρ αἴνης,

.....  
λαῖε δὲ τοῦ ἐκότερθεν ἐρηρέδαται δύο λευκῶ.

[II.23.327 & 329.]

- 'There stands a dry stump as much as a fathom above the earth,  
... but two white stones are resting on either side.'

§ 248.

This Greek verb can be compared with the perfect of the Sanskrit root dhr, 'to hold', 'support', which is also used with present meaning in the following hymns:

Mitró jánān yātayati bruvānó, Mitró dādhāra prthivīm utá dyām /  
Mitrāh kṛṣṭīr ānimīṣābhī caṣṭe, Mitrāya havyām ghṛtāvaj juhota //

[RV.3.59.1.]

- 'Mitra stirs men (to activity) by calling (i.e. arousing them),  
Mitra supports (or holds) earth and heaven; Mitra regards the  
people (lit. tillage) with unwinking eye, you offer the oblation with  
ghee to Mitra.'

Cf. also RV.10.121.1 Sá dādhāra<sup>53</sup> prthivīm dyām utémām ....

'He (i.e. Hiranyagarbha) upholds this earth and heaven.'

In the following hymn dadhire gives a present meaning in connection with the present bādhante, both being descriptive in nature:

gómātaro yacchubháyante añjībhis, tanūṣo śubhrā dadhire virúkmatah /  
bādhante víśvam abhimātinam āpa, vārtmānyesām anu riyaṭe ghṛtām //

[RV.1.85.3.]

- 'When they whose mother is a cow bedeck (themselves) with anointments, they wear (= lit. put on) brilliant weapons on their bodies; they drive away every calamity, and along their tracks the fertilizing rain (lit. fatness = ghee) flows.'

yátheyám prthiví mahí dādhāremān vānaspátīn /

evā dādhāra te máno jīvātave ná mṛtyavé' Tho arishtātāyaye ]]

[RV.10.60.9.]

- 'As this great earth holds these trees (lit. the lords of the wood), (so) he holds your spirit for your life, and not for your death, and for your security.'

Here the permanent state of the earth is described and hence it shows a present meaning.

§ 249. In a similar way the perfects of some verbs of stretching, <sup>54</sup> from a previous action.

describe the position of a thing as an effect of a resulting state. As, for example, τετάνυσται in the line below is used with present meaning in describing the harbour of the Cyclops:

νῆσος ἔπειτα λάχεια παρὲκ λιμένος τετάνυσται.

[Od.9.116.]

- 'Now a long island in front of the port lies stretched its length.'

§ 250. So too the passive perfect of ἐντείνω:

δίφρος δὲ χρυσεόισι καὶ ἀργυρέοισιν ἱμῶσιν  
ἐντέταται, δοιαὶ δὲ περίδρομοι ἄντυγές εἰσι.

[Il.5.727-28.]

- 'And the chariot bond is stretched on straps of gold and of silver, there are two rims running round.'

- § 251. In a similar way, πέπτανται is used in a present descriptive sense with perhaps an emphasis on its meaning: "are in fact spread."

ἀλλὰ που ἐν μεγάροισι Λυκάονος ἔνδεκα δίφροι  
καλοὶ πρωτοπαγεῖς νεοτευχέες· ἀμφὶ δὲ πέπλοι  
πέπτανται· παρὰ δὲ σφιν ἐκάστῳ δίζυγες ἔϊπποι  
ἑστᾶσι κρῖ λευκὸν ἑρεπτόμενοι καὶ ὀλύρας.

[Il. 5.193-96.]

- 'But somewhere in the halls of Lycaon there are eleven beautiful chariots, first built and newly made, and round them cloths are spread; and near them by each stand the two-yoked horses feeding on white barley and rye.'

- § 252. But ὀρωρέχεται expresses an emotional sense signifying a present meaning:

τάων δὲ πρόσθ' Ἑκτορος ὠκέες ἵπποι  
ποσσὶν ὀρωρέχεται πολεμίζειν.

[Il. 16.833-34.]

- 'But the swift-horses of Hector strain hard with feet to fight for them.'<sup>55</sup>

The description of this passage is literal. The horses strain with their legs. That is to say, they are eager to gallop. But this implies also a state of excitement (which is here secondary to the literal sense).

- § 253. Apart from those which are already mentioned (See §§ 76, 97) the perfects of some verbs of movement, such as, βαίνω (with



or without any preverbs), παραβλώσκω etc. seem to have expressed a present meaning. When the perfects of these verbs signify present meanings, the view of the action is restricted to a specific moment of time which is the actual present. The action in this case is summed up as a total, completed act. The retrospective element is much weaker than the preponderant element of present. As, for example, some of the instances of the perfect of βαίνω, other than those (Il. 2.134, See § 76, and Il. 10.252, See § 97) which are used as past and resultative perfects respectively, are met with present meaning in the following passages:

Ἥρη, τίπτε βέβηκας; ἀτυζομένη δὲ ἔοικας.  
[Il. 15.90.]

- 'Hera, why are you on the move and look quite astounded?'

Similarly in

Τρώων δὲ πόλις ἐπὶ πᾶσα βέβηκε  
θάρσυνος.  
[Il. 16.69-70.]

- 'And the whole city of the Trojans has advanced courageously.'

Ἴπποι δ' αὐταὶ ἔασι παροΐτεται, αἳ τὸ πάρος περ,  
Εὐμήλου, ἐν δ' αὐτὸς ἔχων εὖληρα βέβηκε.  
[Il. 23.480-81.]

- 'But the self-same horses of Eumeleus, which formerly led, are now in the lead, and he himself stands firmly in the chariot holding the reins.'

§ 254. The compounds of βαίνω with ἀμφί and πρό also indicate a present meaning. ἀμφιβαίνω literally means 'bestride' and then 'protect.'<sup>56</sup> All perfect indicative forms of this

verb are used with present meaning. In the following passage

ἀμφιβέβηκας denotes a firm and striding position to protect an object, and hence signifies a present perfect meaning.

κλῦθέ μευ, ἀργυρότοξ', ὃς χρύσῃν ἀμφιβέβηκας  
Κίλλαν τε ζαθέην Τενέδοιό τε ἱφί ἀνάσσεις.

[Il. 1. 37-39.]

= 451-52

- 'Hear me, O you the silver-bowed one, who stands (or protects) over Chryse and holy Cilla, and rules mightily over Tenedos.'

"The metaphor is from a beast that bestrides its young, a warrior round his fallen friend, a sentinél at his post"; and the perfect with

ἀμφί along with the object Chryse and Cilla in this case signifies a present meaning. "Just as a warrior protects a fallen friend, so also you protect Chryse and Killa all the time."

§ 255.

In the Taittirīya-Saṃhitā, a similar type of instance is found with the perfect of the verb  $\sqrt{\text{i}}$ , 'to go' with the preposition pari (similar to ἀμφί), which also shows a present meaning being a universal statement:

yāvanto vaí mr̥tyúbandhavas téśam yamá ādhipatyam páriyāya.

[§. 1. 8. 2.]

- 'As great as the friends of death are, Yama protects their overlordship.'

Besides, the root bhū with pari meaning "to protect", "to protect", "to embrace" is also used with present (intensive) meaning in association with the present fromśayati in the following Indra-hymn:

Indro yātó'vasitasya rājā śāmasya ca śṛṅgīṇo vājrabāhuḥ /  
sed u rājā kṣayati carsanīnām arāṇ nā nemīḥ pāri tā babhūva //

[RV.1.32.15.]

- 'Then Indra, the holder of the thunderbolt, became King (i.e. ruler) of all that is moveable and immovable, of hornless and horned cattle; and he, in fact, rules King of men, he protects (or embraces) them all, as the wheel the spokes.'

§ 256. The other form ἀμφιβέβηκε occurs thus:

ἀλλ' ἄγε νῦν εἴσελθε καὶ ἔζεο τῷδ' ἐπὶ δίφρῳ,  
δᾶερ, ἐπεὶ σε μάλιστα πόνος φρένας ἀμφιβέβηκε.

[Il.6.354-55.]

- 'But come now, come in and sit on this bench, my brother; since the trouble wholly encompasses (or envelops) your heart.'

Here πόνος .... ἀμφιβέβηκε may refer to something that happened in the past, but its effects and consequences are still present, and hence it is present.

Another example of ἀμφιβέβηκε is found with κεκλίεται and ἐπὶ .... βέβηκε, and all are used with present meaning.

τύνη δ' ὥμοισιν μὲν ἐμὰ κλυτὰ τεύχεα δῦθι,  
ἄρχε δὲ Μυρμιδόνεσσι φιλοπτολέμοισι μάχεσθαι,  
εἰ δὴ κυάνεον Τρώων νέφος ἀμφιβέβηκε  
νηυσὶν ἐπικρατέως, οἳ δὲ ῥηγμῖνι θαλάσσης  
κεκλίεται, χώρης ὀλίγην ἔτι μοῖραν ἔχοντες,  
'Αργεῖοι. Τρώων δὲ πόλις ἐπὶ πάσα βέβηκε  
θάρσυνος.

[Il.16.64-70.]

- 'But you put on my beautiful armour on your shoulders, and command the war-loving Myrmidons to fight, if indeed the dark cloud of the Trojans hovers all the ships (lit. has come round) overwhelmingly but the Argives lie upon the beach of the sea, holding still a small share of land, while the whole city of the Trojans is on the attack (against them) fearlessly.'

The other two examples occur in the Odyssey.

ἐξ οὗ δορπέομεν τε καὶ ὥρορε θεῖος ἀοιδός,  
ἐκ τοῦ δ' οὗ πω παύσατ' ὀϊζυροῖο γόοιο  
ὁ ξεῖνος· μάλα πού μιν ἄχος φρένας ἀμφιβέβηκεν.

[Od. 8. 539-41.]

- 'From the time when we have begun to sup (or were supping) and the divine bard has begun to sing (or was singing), from that time the stranger has never ceased from sorrowful lamentation; surely, grief is come quite over his heart.'

Here μάλα μιν may show the intensity of the action. ὥρορε, a reduplicated intransitive aorist has also a present meaning (Cf. also the line Il. 13. 78). Similar is the case with παύσατο.

In the following descriptive passage ἀμφιβέβηκε is associated with ἰκάνει:

οἱ δὲ δύω σκόπελοι ὁ μὲν οὐρανὸν εὐρὺν ἰκάνει  
ὀξεὲς κορυφῇ, νεφέλη δέ μιν ἀμφιβέβηκε  
κυανέη·

[Od. 12. 73-75.]



- 'But there are two rocks on the other path, one of which reaches the wide heaven with its sharp top, and a dark cloud covers it over.'

§ 257. There is a contrast between the perfect, προβέβηκας, and the aorist, ἔπλευ, in the example quoted below. The perfect shows a present sequence, while the aorist is instantaneous, e.g. :

Ἄτρεΐδῃ· ἴδμεν γάρ, ὅσον προβέβηκας πάντων  
ἢ δ' ὅσον δυνάμει τε καὶ ἡμασιν ἔπλευ ἄριστος·

[Il. 23. 890-91.]

- 'Atreides, for we know how far you surpass everyone else and how far you excel in strength and throwing.'

προβέβηκας literally means "are in advance", "you stand out from everyone", and ἔπλευ, "you are quite excellent". Here the use of the aorist is <sup>in</sup> consonance with the perfect, both of which express a present sense here.

§ 258. In conjunction with αἰεὶ, παρμέμβλωκε occurring twice in the ~~line~~ gives a present meaning:

... τῷ δ' αὖτε φιλομμειδῆς Ἀφροδίτῃ  
αἰεὶ παρμέμβλωκε καὶ αὐτοῦ κῆρας ἀμύνει.

[Il. 4. 10-11.]

- 'But to this man (i.e. Paris), on the other hand, smiling Aphrodite is always by his side, and wards fate off from him.'

... ἥ γάρ οἱ αἰεὶ  
μήτηρ παρμέμβλωκε ὁμῶς νύκτας τε καὶ ἡμῶς.

[Il. 24. 72-73.]

- 'For truly, his mother always comes to his side alike by night and day.'

§ 259.

The perfect of κατ-ερέπω 'to fall down' is

intransitive, and this is used with present meaning in the following descriptive passage:

τείχος μὲν γὰρ δὴ κατερήριπεν ...

[Il.14.55.]

- 'For, indeed, the wall is fallen down'.....

For further description see § 208 before. This verb can be compared with the Sanskrit papāda which is also intransitive and describes the condition of a gambler in one of the Akṣas-hymns along with two other perfect forms - tatāpa and yuyuje. They all are used with present meaning, as they express habitual actions continued into and included in the present:

striyaṃ dr̥ṣṭvāya kitavāṃ tatāpa, anyésāṃ jāyāṃ sūkr̥taṃ ca yōnim /  
pūrvahné áśvān yuyujé hī babhrūn, só agnér ánte vṛṣalāḥ papāda //

[RV.10.34.11.]

- 'When a gambler sees a woman who is the wife of others, and their comfortable homes, it pains him. Since in the morning he yokes the brown horses, he, a beggar, falls down near the fire (in the evening).'

§ 260.

In one instance (for others see §§ 95, 199-200) ὄλωλε

is used in a simile and it gives a vivid picture of a single event or scene in the following passage:

πολύς δ' ὀρυμαγδὸς ἐπ' αὐτῷ  
ἀνδρῶν ἡδὲ κυῶν, ἀπὸ τέ σφισιν ὕπνος ὄλωλεν.

[Il.10.185-86.]

- 'There is much clamour of men and of dogs at him, and so sleep is destroyed for them.'

The sense is: "at once there is a noise, and at once sleep vanishes away."

§ 261. Besides those which are already mentioned as examples of past perfect (See § 94), ὄρωρε in the following which contains ὄρυμαγδός ὄρωρε is a general description in a simile and hence is present in meaning:

τῶν δ', ὡς τε δρυτόμων ἀνδρῶν ὄρυμαγδός ὄρωρεν  
οὔρεος ἐν βήσσης ἑκάθεν δέ τε γίνετ' ἀκουή.

[Il. 16. 633-34.]

- 'And of them, as the crash of men, cutting wood, arises in the thickets of a mountain, and the sound is heard from afar.'

\* \*  
\*



**CHAPTER TWO**

**The Perfect Subjective.**



## Chapter II. The Perfect Subjunctive

§ 262.

A few examples<sup>1</sup> of the perfect subjunctive<sup>2</sup> in Homer are used to express a present or future supposition, or more than a supposition, a very high degree of probability, founded on present existing circumstances. In two or three examples a sense of anticipation<sup>3</sup> is indicated. The hortatory sense of the perfect subjunctive occurs in one example. The perfect subjunctive is also used in a simile. In most of the examples the perfect subjunctive is associated with ὅφρα ... τόφρα, ἤμος ... τῆμος, ὅποτε, ὅτε, ὅτ' ἄν, etc. The temporal references of the perfect subjunctive are either future or present. This will be illustrated below.

### 1. The Perfect Subjunctive in a hortatory sense.

§ 263.

In the following example, the perfect subjunctive is used in a hortatory sense (= imperative sense)<sup>4</sup> and in this sense it is found only in the first person plural. Only one example of this kind is found in Homer. In this example the perfect subjunctive appears after an imperative, and it expresses an adhortative sense or a sense of similar function:

ἀλλὰ ἔκηλος  
πῖνε, καὶ ἄλλα παρὲς μεμνώμεθα, μηδέ με τούτων  
μύμνησκ'.

[Od. 14.167-69.]

- 'But drink in peace, and let us recall other things well, and do not remind me of these things.'

Here the force of the perfect subjunctive is stronger than the present imperative, which, in connection with the negative particle, is used in a prohibitive sense.

## 2. The Perfect Subjunctive as a future or present meaning.

§ 264. In the following instance, the perfect subjunctive of ἀμφιβαίρω with ἦμος and τῆμος indicates an action as an immediate future possibility.<sup>5</sup>

ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβεβήκη,  
τῆμος ἄρ' ἐξ ἁλὸς εἴσι γέρων ἄλιος νημερτής ...

[Od. 4.400-01.]

- 'When the sun has reached (i.e. as in English = will reach or will have reached) mid-heaven, (then) the unerring old man of the sea comes forth from the brine ...'

Here a single event in future is accompanied by a second event.

It corresponds to the present perfect, "it has surmounted," "is on top of", transferring this notion into the future. The intended meaning is - 'when the sun will reach mid-heaven tomorrow, the old man, as usual, will come forth from the brine, and at that very moment Menelaos can ask him about the ways of the sea, so that he may get rid of the troubles.'

§ 265. But in the following example προβεβήκη, used in ὅτε clause, gives a present meaning being a general statement:

ἀλλὰ τόδ' αἶνδ' ἄχος κραδίην καὶ θυμὸν ἰκάνει,  
ὁππότε δὴ τὸν ὁμοῖον ἀνὴρ ἐθέλησιν ἀμέρσαι  
καὶ γέρας ἄψ' ἀφελέσθαι, ὃ τε κράτει προβεβήκη.

[Il. 16.52-54.]

- 'But this severe sorrow reaches my heart and soul, when indeed a man, who excels in power (or 'is far ahead in might') wishes to rob one that is his equal, and to take away back his prize.'

Here the perfect subjunctive signifies a present-perfect sense:

"whoever is superior in power." Cf. Il.23.890.

§ 266.

It is worth noting that the perfect subjunctive is also used in similes, where the indicative is, perhaps, normally expected. In this case the perfect subjunctive enhances the vividness of the simile and suggests the actual process of visualization of the situation in the narrative. In the following passage εάγη, used in parenthesis beginning with ᾧ δὲ, demonstrates this point:

ὥς δ' ὅτ' ὄνος παρ' ἄρουραν ἰὼν ἐβρίησατο παῖδας  
νωθής, ᾧ δὲ πολλὰ περὶ ῥόπαλ' ἀμφὶς εάγη,  
κείρει τ' εἰσελθὼν βαθὺ λήιον.

[Il.11.558-63.]

- 'And as when an ass going along a field has overpowered the boys, an obstinate (ass) about which many a cudgel is broken around his sides, and having gone into the deep cornfield, he crops it ...' (so the Trojans etc.)

In this context the perfect subjunctive gives a present sense. It is a general description of an ass at any time, (and not a particular description of it in this context), The intended meaning is: "just as many a cudgel is broken to turn away the ass from the cornfield, so many spears are thrown at Aias to make him withdraw from the



battle field." Here by the use of the perfect subjunctive the author wishes to create a vivid mental image of the situation.

- § 267. Another example of the perfect subjunctive used in a simile is ἐστήκη which occurs in conjunction with the present subjunctive:

ὥς δ' ὅτ' ἄν ἡ κίχλαι τανυσέπτεροι ἢ πέλειαι  
ἔρκει ἐνιπλήξωσι, τό θ' ἐστήκη ἐνὶ θάμνῳ.

[OD.22.468-69.]

- 'And as when long-winged thrushes or doves crash into a snare that is set (or stands ready) in a thicket ...'

Here the present subjunctive is frequentative, while the perfect subjunctive represents an essential situation.

- § 268. But ὀρώρηται, a subjunctive from a thematic perfect ὀρώρεται and used in a ὁπότε -clause, has the force of a frequentative present-perfect in the following lines:

ἀλλὰ μετὰ πρώτοισι μάχην ἀνὰ κυδιάνειραν  
ἵσταμαι, ὁπότε νεῖκος ὀρώρηται πολέμοιο.

[II.13.270-71.]

- 'But I stand firm among the foremost in the glorious fight of men, whenever the strife of war is abroad ("is up", lit. arises).'

- § 269. In the following example the perfect subjunctive is used in combination with a future indicative. The former expresses an anticipated consequence of the fulfilment of the action (i.e. the final doom of the Trojans), while the latter describes a simple future action:



ἔσσεται ἡμαρ ὅτ' ἄν ποτ' ὀλώλῃ "Ιλιος ἱρὴ  
καὶ Πριάμος καὶ λαὸς ἐϋμμελίῳ Πριάμοιο.

[Il. 4.164-65 = 6.448-49.]

- 'There shall be a day when at some time sacred Ilios shall perish (utterly), and Priam, and the people of Priam, skilled in ashen spear ...'

§ 270.

μεμήλη

shows emphatically the final culmination of an action in a number of actions:

πῶς δὴ φῆς πολέμοιο μεθιέμεν, ὅππότε 'Αχαιοὶ  
Τρωσὶν ἐφ' ἱπποδάμοισιν ἐγείρομεν ὄξυν "Αρρη;  
ὄψεαι, ἣν ἐθέλῃσθα καὶ αἶ κέν τοι τὰ μεμήλη,  
Τηλεμάχοιο φίλον πατέρα προμάχοισι μιγέντα  
Τρώων ἱπποδάμων.

[Il. 4.351-55 Cf. also 9.359.]

- 'How do you say we are slack in battle, when we Greeks rouse the fierce war against the horse-taming Trojans? You will see if you are willing and if you really care about these things, the father of Telemachus mingling with the foremost fighters of the horse-taming Trojans.'

Here μεμήλη is more emphatic than ἐθέλῃσθα. μεμήλη is the final culmination of the three stages: you will see (ὄψεαι), and if these things be a care to you, i. e., if you have eyes to see, if you are willing (ἐθέλῃσθα); and finally (more emphatically) if you really care to see to it ..."

§ 271. Four occurrences of ὀρώρη in the phrase γούνατ' ὀρώρη, "(my) limbs are astir", "are full of life", "have power of movement" etc. are found in a present-perfect sense implying a future reference. It is worth noting that although in the examples quoted below the actual sense expressed by the perfect subjunctive points out to the future, the action which is to be continued in the future starts already in the mind of the speaker from the present moment and will continue till the end. In this sense, it signifies an idea of continuity from present into the future. As, for example,

Φοῖνιξ, ἄττα γεραιέ, διοτρεφές, οὐ τί με ταύτης  
χρεὼ τιμῆς· φρονέω δὲ τετιμῆσθαι Διὸς αἴση,  
ἢ μ' ἔξει παρὰ νηυσὶ κορωνίσιν, εἰς ὃ κ' αὐτμῇ  
ἐν στήθεσσι μένη καὶ μοι φίλα γούνατ' ὀρώρη.

[Il. 9. 607-10.]

Here τετιμῆσθαι is employed to indicate a past reference extending into the present, ('I have been honoured; still so) and both μένη and ὀρώρη refer to a future situation in conjunction with κε. The idea is - "as long as breath remains in my breast and my knees have the power of movement, I will be content with the approbation of Zeus."

In the following ὀρώρη is used in a simile.

τὸν μὲν τ' ἤλυξε πόδεςσιν  
φεύγων, ὅφρ' αἶμα λιαρὸν καὶ γούνατ' ὀρώρη.

[Il. 11. 476-77.]

- 'Him indeed the stag has escaped by fleeing swiftly on foot so long as the blood flows warm and his legs can move.'

Similarly, in the other two instances ὁρώρη signifies a present perfect sense with reference to a future event.

τοῦ δ' οὐκ ἐπιλήσομαι, ὅφρ' ἂν ἐγὼ γε  
ζωῶσιν μετέω καὶ μοι φίλα γούνατ' ὁρώρη.  
[Il. 22. 387-88.]

- 'I will not forget him as long as I dwell among the living, and my knees are quick.'

οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω,  
ὅφρ' ἀρετὴν παρέχῃσι θεοὶ καὶ γούνατ' ὁρώρη.  
[Od. 18. 132-33.]

- 'For he (Amphinomus' father) thinks that he will never suffer evil in time to come, as long as the gods grant him strength and there is life in his limbs.'

§ 272. In the following ἀρήρη is used in the ὅφρα clause and shows a frequentative sense. It is associated with the present and future tenses:

ὅφρα ἂν μὲν κεν δούρατ' ἐν ἀρμονίῃσιν ἀρήρη,  
τόφρ' αὐτοῦ μενέω καὶ τλήσομαι ἄλγεα πάσχω.  
[Od. 5. 361-62.]

- 'As long as the timbers remain firm (= will hold firm) in their fastenings, so long I will remain here and will bear up to suffer pains.'



### 3. The Perfect Subjunctive referring to purpose.

§ 273.

The perfect Subjunctive is also used to indicate a sense of anticipation which appears chiefly as an act of the will or intention, and which also treats the future as if it were present. This use of the perfect subjunctive is found in those instances where the act of the will is intensified, i.e. where it heightens the situation in point. The perfect subjunctives of *πέσσω* and *ρίγέω* are used in this way.

§ 274.

In a stylistic pattern four occurrences of the perfect subjunctive of *πέσσω*, associated with the *ὄφρα*- clause, are found at the end of a sentence which gives an emphasis to the cases in point. The first occurs as follows:

εἰ μὲν δὴ 'Οδυσσεύς γε ἔμδς πάϊς ἐνθάδ' ἰκάνεις,  
σῆμά τί μοι νῦν εἰπὲ ἀριφραδέες, ὄφρα πεποίθω.

[Od. 24.328-29.]

- 'If indeed you (have) come here Odysseus, my son, tell me now some very clear signs, so that I may trust (you) fully.'

Here *ὄφρα πεποίθω* like the perfect *πεποίθω* heightens the situation in point: Laertes says that he may be in full confidence about Odysseus' identity, and he may be satisfied to his heart's content.

The next one occurs in association with the aorist participle:

ἀλλ' ἄγε δὴ κολεῶ μὲν ἄορ θεό, νῶϊ δ' ~~ἄλκῃ~~ ἔπειτα  
εὐνῆς ἡμετέρης ἐπεβεύομεν, ὄφρα μίγνεντε  
εὐνῇ καὶ φιλότῃτε πεποίθομεν ἀλλήλοισιν.

[Od. 10.333-35.]



- 'No, come, put up your sword in its scabbard, and let us two then go up into my bed, so that we may lie together and thus have complete trust in each other.'

... ἔμοι δέ κε ταῦτα μελήσεται, ὅφρα τελέσω,  
εἰ δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὅφρα πεποίθης.  
[Il. 1. 523-24.]

- 'But to me these things shall be a care until I have accomplished them; but if (you wish) come, I will give assent to you, so that you may trust me fully.'

Here Zeus declares with certainty the future course of his action for the promise to be done into Thetis.

ἀλλ' ἄγε τοι δείξω Ἰθάκης ἔδος, ὅφρα πεποίθης.  
[Od. 13. 344.]

- 'But come, I will show you the land of Ithaka, so that you really trust me (or 'trust me after all').'

§ 275. The present-perfect sense of ἐρρέγῃσι is emphasized in the following passage:

ὅφρα τις ἐρρέγῃσι καὶ ὀφειγόνων ἀνθρώπων,  
Ξεινοδόκον κακὰ ῥέξαι, ὃ κεν φιλότητα παρ᾽ αὖχῃ.  
[Il. 3. 353-54.]

- 'That many a one of men born hereafter may tremble to do wrongs to his host who has shown him friendship.'

Here the perfect subjunctive intensifies the act of the will.

Menelaus intends to say that their "children's children may still shudder (with fear) at the thought of injuring a host who has received them kindly.'

4. The perfect subjunctive of οἶδα.

§ 276. The perfect subjunctive of οἶδα, found in ὅρα, ἵνα etc. clauses, is used in a voluntative sense. It expresses a strong desire of the speaker's. Of the many examples, only a few are cited below:

ὅσσον φέρτερός εἰμι σέθεν, ὅρα' ἐὺ εἰδῆς  
[Il. 1.185-86 = 21.487-88.]

- 'That you may know full well how much mightier am I than you.'

ἔξαυδα, μὴ κεύθε νόω, ἵνα εἰδομεν ἄμφω.  
[Il. 1.363 = 16.19.]

- 'Speak out, do not hide it in your mind, so that we both may really know.'

ἡμετέρην γενεήν, ὅρα' ἐὺ εἰδῆς  
[Il. 6.150-51 = 20.213-14.]

- 'That you may know full well of my lineage.'

αὐτὸς σὺ θυμῷ, εἰδοῖσι δὲ πάντες Ἀχαιοί.  
[Od. 2.111-12.]

- 'That you may yourself know it full well in your heart, and that all the Achaeans may know.'

καὶ μοι τοῦτ' ἀγόρευσον ἐνὶ θυμῷ, ὅρα' ἐὺ εἰδῶ,  
[Od. 1.174=4.645=13.232=14.186=24.258=297=403.]

- 'And also tell me this truly, that I may know full well.'

Other examples, which are similar in nature to those above, can be found at Il. 1.515; 8.18; 406=420; 13.327; 449; 15.207; 412; 20.122; 22.130; 244; 23.322; Od. 3.18; 7.317; 8.586; 9.17; 348; 11.94; 442; 16.236; 19.329; 332; 22.234.

5 The Perfect Subjunctive in Vedic.

§ 277.

The perfect subjunctive is of rare occurrence in Vedic literature except the R̥gveda. It is not always easy to distinguish the perfect subjunctive from those of other reduplicated stems either in form or in meaning (because the perfect subjunctive is often used in a present sense). Here only a few examples are discussed to show some of its uses.

In Sanskrit the perfect subjunctive is used both in an independent and dependent sentences. In the following hymn the perfect subjunctive is used independently along with a present tense:

dvé id asya krámaṇe swardfso' bhikhyāya mártyo bhuranyati /  
tr̥tīyam asya nákir ā dadharṣati váyaścana patáyantaḥ patatṛṇah //  
[RV. I. 155. 5.]

- 'When he beholds two steps of him (i. e. Visnu's) who looks upon heaven, a mortal man approaches (towards him), but no one does indeed understand his third step, not even ~~we~~ ~~the~~ the Maruts who can go everywhere and can fly with wings.'

Here the present form bhuranyati describes a frequentative action, while the perfect subjunctive dadharṣati is used intensively. The particle ā might have affected the case.

§ 278

But in the following two passages the perfect subjunctive s -

tatápate and dádā́sati - are used in a relative clause describing a general statement and signifying a present sense:

yás ta idhmám jabhárat sisvidāno mūrdhanam vā tatápate tvāya /  
bhūvas tasya svātavāñpāyūr agne visvasmāt sīm aghāyatā uruṣya //

[RV.4.2.6.]

- 'He who, sweating, brings the fuel for you, and <sup>for you carries</sup> ~~carries~~ <sup>to ache,</sup> ~~(the load~~ of wood on his head, is your faithful devotee. O Agni, protect him and guard him from all who commit sins.'

yah pūrvyāya vedhase nāvīyase sumājjanaye viṣṇave dādā́sati /  
yó jātam asya mahatō māhi bravat sēd u srāvobhir yujyam cid abhyāsāt //

[RV. I. 156.2.]

- 'He who gives (something) to Visnu, who is old and new, creator and self-born, who tells the lofty birth of him, the Great one, shall surely surpass (him) in glory.'

In the next two hymns the perfect subjunctives - tatanāma and didāyati - are used in a consecutive clause, and the result is described as merely contemplated, and not as a fact, e.g.;

té no grnāne mahinī māhi srāvah ksatram dyāvāprthivī dhāsatho brhāt /  
yenābhi kṛstis tatanāma visvāha panāyām ojo asme sām invatam //

[RV. I. 160.5.]

- 'O Heaven and Earth, O you mighty Pair, (you are) extolled in song (by us), bestow on us great glory and high lordly sway, so that



we may extend ourselves ever over the folk, and send us great strength that shall deserve the praise of men. '

á te agna idhīmahi dyumántam devājāram /

yád dha syá te pánīyasī samíd dīdáyati dyávīṣam stotṛbhya á bhara //

[RV. 5. 6. 4.]

- 'O God Agni, we will kindle you, who are full of splendour and not decaying, so that this glorious fuel may send forth in this world to you its light. Bring food to those who praise you. '

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**CHAPTER THREE**

**The Perfect Optative**

### Chapter III. The Perfect Optative.

§ 279. The perfect optative<sup>1</sup> in Homer sometimes expresses an action that might take place, or might have taken place under certain conditions, or in some imaginary circumstances. In Homer the perfect optative<sup>2</sup> is used in precative and potential<sup>3</sup> senses and in subordinate some clauses.

#### 1. The perfect optative in a precative sense

§ 280. The perfect optative of *θνήσκω* occurs in a precative sense in the following instances:

τεθναίης, ὦ Προΐτ', ἥ κἀκτανε Βελλεροφόντην,  
ὅς μ' ἔθελεν φιλότῃτι μιγῆμεναι οὐκ ἐθελοῦση.

[Il. 6. 164-65.]

- 'Either perish utterly yourself, Proctus, or slay Bellorophon, who wished to be united with me in love against my will.'

Here *τεθναίης* signifies more than a state. It is to attain completely to a state: "die and be dead" (lit. 'may you be dead').

It is used in an imperative sense in conjunction with the aorist imperative *κἀκτανε* which indicates an action in a perfective sense, i.e. "slay and complete the act of slaying". The complementary relationship in this passage is important - one referring to a state and the other to an action.

ἡμέων δ' ὅποτέρῳ θάνατος καὶ μοῖρα τέτυκται,  
τεθναίῃ ἄλλοι δὲ διακρινθεῖτε τάχιστα.

[Il. 3. 101-02.]



- 'And for whichever of us two death and fate are appointed, let him lie dead (i. e. 'may he perish utterly'); but ~~the rest~~ <sup>may the rest</sup> be separated as soon as possible.'

Herein also τεθναίη refers to a state and is used in an imperative sense. For τέτυκται See § 80. διακρινθεῖτε illustrates an example of the instantaneous aorist.

αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐταίρῳ  
κτεινομένῳ ἐπαμύναι.

[Il. 18. 98-99.]

- 'Then let me perish at once, since I have failed to save my friend (or lit. I was not destined to give aid to my companion) at his slaying.'

Here the combination of τεθναίην with αὐτίκα shows that the actual process of dying is in mind: <sup>4</sup> "let me die at once (and be dead)". Here too the optative is used in an imperative sense.

§ 281.

κατατεθναίη also in the following refers to the attainment of the state.

οὐδ' εἴ οἱ κατατεθναίη μήτηρ τε πατήρ τε,

[Od. 4. 224.]

- 'Not even if his mother and father should lie there dead.'

The presence of κατά in this context is, perhaps, to intensify the situation which tells the influence of the drug by which nobody would be able to shed a single tear even at the sight of his parents lying dead. Here the preverb κατά reinforces the perfective meaning.



§ 282. The perfect passive optative of λύω is also used in a precative sense in the following passage:

αἶ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλόν,  
οὕτω νῦν μνηστῆρες ἐν ἡμετέροισι δόμοισι  
νεύοιεν κεφαλὰς δεδμημένοι, οἳ μὲν ἐν αὐλῇ,  
οἷδ' ἔντοσθε δόμοιο, λελῦτο δὲ γυῖα ἐκάστου.

[Od. 18.235-38.]

- 'Ah, Father Zeus, Athene, and Apollo, would that even now the suitors were thus dead (or slain) in our halls, (and were) hanging their heads, some in the court and some within the hall, and that each man's limbs were for ever stilled (lit. loosened).'  
Here it is a wish that their limbs had become limp and motionless finally and for ever.

## 2. The Perfect Optative in a potential sense.

§ 283. The perfect optative is also used in a potential sense. Four instances of the potential optative can be cited from Homer.

§ 284. In the following passage the perfect optative of ἀφίστημι occurs in a potential sense:

οὐ μὲν κ' ἄλλη γ' ὦδε γυνὴ τετληότι θυμῷ  
ἀνδρὸς ἀφισταίη, ὅς οἱ κακὰ πολλὰ μογήσας  
ἔλθοι ἐεικοστῷ ἔτει ἐς πατρίδα γαῖαν.

[Od. 23.100-02 = 168-70.]

- 'No other woman would remain standing (completely) aloof with heart (still) full of woe thus (as you do) from her husband, who, after many grievous toils, had come back to her in the twentieth year to his father-land.'

Here ἀφεσταίη 'would deliberately keep away from her husband' expresses potentiality in an emphatic sense. τετληότι is used adjectivally.

§ 285. Another instance of the potential optative is the perfect optative of τλάω which is used in the following passage:

... οὐδ' ἂν ἐμοί γε  
τετλαίη κύνεός περ ἔων εἰς ὧπ' ἰδέσθαι.

[Il. 9. 372-73.]

- 'And yet he would not dare to look me in the face at any rate, though being unabashed.'

The strong emphatic sense of τετλαίη - 'he would not so much as dare' - is not easy to bring out in English.

§ 286. So too the perfect optative of μεμνήσκω:

οὐ γάρ μοι θυήσκων λεχέων ἐκ χειρὰς ὄρεξας,  
οὐδέ τί μοι εἶπες πυκινὸν ἔπος, οὐδέ κεν αἰεὶ  
μεμνήμην νύκτας τε καὶ ἡμέρας δάκρυ χέουσα.

[Il. 24. 743-45.]

- 'For at your death you did not stretch out your hands to me from the couch, nor did you speak to me any prudent word which I would keep in mind night and day with shedding tears.'

The use of the perfect optative in this context implies a strong intensive meaning which would not have been possible with the present.

### 3. The Perfect Optative in clauses:

[purpose, conditional, temporal, relative ]

§ 287. The perfect optative is also used in purpose clauses, in conditional sentences, and in relative and temporal clauses. As, for example, in the following passage, μεμνέωτο occurs in a purpose clause after a historic tense:

... παρὰ δὲ σκοπὸν εἶσεν  
ἀντίθεον Φοῖνικα, ὁπάρνα πατρὸς ἑοῖο,  
ὥς μεμνέωτο δρόμους καὶ ἀληθείην ἀποεῖποι.

[Il. 23. 359-61.]

- 'And thereby he placed as an umpire (lit. watcher) the godlike Phoenix, his father's follower, that he might take good heed of the running and declare the truth.'

§ 288. But in the following βεβρώθοις, 'if you were to eat up, devour' is used in a conditional sentence. It expresses a stronger meaning than the simple present "eat":

εἰ δὲ σύ γ' εἰσελθοῦσα πύλας καὶ τείχεα μακρὰ  
ὤμδν βεβρώθοις Πριάμον Πριάμοιο τε παῖδας  
ἄλλους τε Τρῶας, τότε κεν χόλον ἐξακέσαιο.

[Il. 4. 34-36.]

- 'But if you were to enter [Troy] (lit. having entered) within the gates and long walls, and make a meal on the raw (flesh) of Priam and Priam's sons, and of all the Trojans, [then] you might perchance satiate your anger.'



§ 289. In RV. although jakṣiyāt, a perfect optative from the root ghas is not used in a conditional clause in the following hymn, it expresses a supposition (Cf. Pāṇini III. 3. 154) which is completed and realised:

viśvo hyānyó aríṛ ājagāma māméd āha śvaśuro ná jagāma /  
jakṣiyād dhānā utá sómam papīyāt svāśitah púnar ástam jagānyāt //

[RV.10.28.1.]

- 'Now all my other good friends are come here, my father-in-law alone has not come here. So he might eat the grain and drink the Soma and, satisfied, return to his place.'

This stanza is spoken by Vasukra's wife, and she, out of ignorance, does not know that her father-in-law is present at the time of her speech. So the three perfect optative forms - jakṣiyāt, papīyāt and jagānyāt denote a supposition which is realised. ājagāma, on the other hand, shows a resultative sense.

§ 290. In a temporal clause, the perfect optative expresses a final action (or occurrence) in a series of actions (or occurrences).

As, for example, βεβλήκοι in the following passage relates to the last of a series of actions which is complete and definite:

ἔνθ' Αἴας μὲν ἐπεξέφερεν σάκος· αὐτὰρ ὁ γ' ἦρωσ  
παπτήνας, ἐπεὶ ἄρ τιν' ὀϊστεύσας ἐν ὀμείῳ  
βεβλήκοι, ὁ μὲν αὖθι πεσὼν ἀπὸ θυμὸν ὄλεσσεν,  
αὐτὰρ ὁ αὖτις ἰὼν πάντες ὥς ὑπὸ μητέρα δύσκειν  
εἰς Αἴανθ'· ὁ δέ μιν σάκει κρύπτασκε φαιίνῳ.

[Il. 8.268-72.]



- 'Then Aias would move his shield aside (from over him), and the hero (i. e. warrior) would spy (his chance); and when he had shot his arrow (lit. having shot an arrow) and ~~had~~ smitten one in the crowd, [then] that men would fall where he was (lit. having fallen) and give up his life; but he (Teucer) would go in haste, and as a child up to his mother, so (he) betake him for shelter to Aias; and Aias would even cover him with his glittering shield.'

Here *βεβλήκοι* is the last of a series. The sequence is - he looked ( *παπτήνας* ) and shot ( *ὀϊστεύσας* ) an arrow, and in fact hit ( *βεβλήκοι* ) the man. It is worth noting here that this *βεβλήκοι* is parallel to various passages describing incidents in battle, where *βεβλήκει* is the culminating verb.

§ 291.

But in the following the perfect optative *πεφεύγοι* is used in a relative clause and describes the action in a series as well.

τόφρ' ἄλλοι Τρῶες πεφοβημένοι ἦλθον ὁμίλῳ  
ἀσπασιοὶ προτὶ ἄστυ, πόλις δ' ἔμπλητο ἀλέντων.  
οὐδ' ἄρα τοῖ γ' ἔτλαν πόλιος καὶ τεύχεος ἐκτὸς  
μεῖναι ἔτ' ἀλλήλους, καὶ γινώμεναι ὅς τε πεφεύγοι  
ὅς τ' ἔθαν' ἐν πολέμῳ. ἀλλ' ἐσσυμένως ἐσέχυντο  
εἰς πόλιν, ὃν τινα τῶν γε πόδες καὶ γούνα σώσσαι.

[Il. 21. 606-11.]

- 'Meanwhile the other Trojans came with fear in a crowd gladly to the town, and the city was filled with the throng of them. They did not dare any longer to wait <sup>for</sup> one another outside the city and wall, and to know who by chance ~~had~~ escaped and who had died in the fight; but they poured into the city with eager haste, whomsoever of them his feet and knees might save.'



- 'However if in your mind you know all the measure of woe that it is your fate to fulfil before you come to your native (lit. father) land' .....

### 5. The Perfect Optative in Sanskrit.

§ 293. The perfect optative is <sup>not uncommon</sup> ~~also very rare~~ in Vedic literature.

Only a few forms are found in the R̥gveda. Like the perfect subjunctive, it is also not possible to distinguish them from the reduplicated present stems. However, like the present optative, they also signify supposition, expectation, etc. As, for example, in the following hymn both the present and perfect optative are used in the same sense:

prá vām dāmsāmsyaśvināv avocam asyá pátiḥ syām sugávah suvīrah /  
utá páśyann aśnuvān dīrghām áyur ástam ivéjjarimānam jagamyām //

[RV.1.116-25.]

- 'O Asvinas, I have described (lit. said) your (past) wondrous deeds, may I be the master of this place, having many cows and herdes. Seeing and enjoying long life, may I enter old age like a householder.'

Here both the present optative syām and the perfect optative jagamyām express a prayer (Cf. Pāṇini III.3.161). But the perfect optative anticipates the completion of the prayer.

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**CHAPTER FOUR**

**The Perfect Imperative**



#### Chapter IV. The Perfect Imperative

294. 1. The meaning of the perfect imperative.

The imperative is the mood which expresses the idea of command or order, request or entreaty, admonition or supplication, prohibition or warning, and the like (Cf. also Pāṇini III. 3. 157; 161-62 etc.). The perfect imperative<sup>1</sup> also signifies the same ideas. The time-reference of the imperative is the present moment or the future; that is to say, it refers to the action that is to be done either immediately at the present moment or in the near future. The aspectual force of the imperative depends on the situation that the speaker or hearer has, or will have, to face. Each stem-system has imperative mood and there is no distinction of tenses.<sup>2</sup> The present imperative marks the action as continuance, as going on or habitual; while the aorist imperative marks the action as occurring. The perfect imperative, on the other hand, denotes the completion of an action with emphasis. The 'completion of an action' as expressed by the perfect imperative is a mental process, so far as the hearer or doer is concerned. It is a feature of the hearer who will act or react in the right way (in order to complete the action), whenever the proper and appropriate occasion arises. In the imperative, the tone of the speaker is vitally important, and this is not recorded in a written speech and is to be understood from the context. This tone of the speaker gives us different shades of meaning (as described above) along with its aspectual force.

## 2. The Perfect imperative in prohibitions.

§ 295. In expressions of prohibition, dissuasion, etc. the perfect imperative implies that the feeling which the speaker has of the hypothetical nature of the projected action is one of something already completed, and thereby adds an emphasis to his statement. As, for instance, the perfect imperative of δέδοικα, accompanied by μή i.e. μὴ δέδοικε (corresponding to Sanskrit mā bhāṣiḥ with the aorist and expressing the same idea with the Greek), expresses a strong intensive meaning - "don't be afraid, don't get frightened at all" - in a prohibitive sense in all the following five occurrences:

Τυδείδῃ Διομήδεσ, ἐμῷ κεχαρισμένε θυμῷ,  
μήτε σύ γ' Ἄρηα τό γε δέδοικε μήτε τιν' ἄλλον  
ἀθανάτων· τοίῳ τοι ἐγὼν ἐπιτάρροθός εἰμι·  
ἄλλ' ἄγ' ἐπ' Ἄρηϊ πρῶτῳ ἔχε μώνυχας ἵππους,  
τύφον δὲ σχεδὶν μὴδ' ἄζεο θοῦρον Ἄρηα.

[Il. 5. 826-30.]

- 'Diomedes, son of Tydeus, dear to my heart, you, don't be afraid (at all) either of Ares or of any other immortals; I am, at present, a helper to you. No, come (now), drive first your single-hooved horses at Ares, and strike him in close fight, do not fear furious Ares.'

In the first part of her speech Athene prohibits Diomedes from being smitten with fear at the sight of Ares ( μὴ δέδοικε ). In the second part she encourages Diomedes by saying - come ( ἄγε ), drive ( ἔχε ) your horses, and finally strike ( τύφον ) him. Here ἄγε and ἔχε describe the present instant action,

and τύφον is the culminating point of Diomedes' achievement.

μηδ' ἄζεο is a concluding remark by Athene which is supplementary to μὴ δέδιδιθαι.

§ 296.

In the other examples also the idea of prohibition in a strong emphatic sense is prominent: 'Be not, in anyway, afraid of anything', "shackle off all your inertia", "be in the state of courageous and active habits"; e.g. ;

Ἥρη, μήτε θεῶν τό γε δέδιδιθαι μήτε τιν' ἀνδρῶν  
ὄψεσθαι.

[Il. 14. 342-43.]

- 'Hera, don't be afraid that any god or man shall behold the thing.'

Here the implied fear is indicated in the speech of Hera (Cf. Il. 333f).

θάρσει, μηδέ τι πάγχυ μετὰ φρεσὶ δέδιδιθαι λήην.

[Od. 4. 825.]

- 'Take heart, and be not in your mind too sore afraid.'

This speech of the phantom is in contrast with the speech of Penelope

when she uses δέδιδι in line 820 (See § 162).

Ξεῖν', εἰ σ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ  
τοῦτον ἀλέξασθαι, τῶν δ' ἄλλων μὴ τιμ' Ἀχαιῶν  
δέδιδιθ', ...

[Od. 18. 61-63.]

- 'Stranger, if your heart and your proud spirit bid you beat off this man, then do not fear any man of all the Achaeans.'

Here in this context fear is expressed in the preceding speeches of Odysseus and Antinous.

Τρῶες ὑπέρθυμοι, μὴ δέδιδιτε Πηλεΐωνα.

[Il. 20. 366.]

- 'Oh you the Trojans! high of heart, don't be afraid of the son of Peleus.'

Here, too, the force of the perfect imperative (δεῖδτε) comes from the preceding speech of Poseidon (Il. 354f) where the two perfect imperatives ἔσταντε and μεμνῶ occur. (See § 303). Hector says that the Trojans must not be afraid of any man of the Greeks, no matter how strong. On the contrary, they must be capable of facing the strongest man, Achilles.

### 3. The Perfect imperative in commands, requests, etc.

§ 297. The perfect imperative is mainly used in commands which include requests, entreaties, prescriptions, summons, exhortations etc. And in this case, the perfect imperative is used as a new concept in the situation and looks towards the performance of the action (which is implied). As, for example, like the indicative, the imperative of ἀνῶγα expresses a (strong) command in the following:

φθέγγεο δ' ἥ κεν ἔησθα, καὶ ἐγρήγορθαι ἄνωχθι,  
πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον,  
πάντας κυδαίνων.

[Il. 10. 67-69.]

- 'But, wherever you go, raise your voice up, and bid (strongly) men be awake, calling each other by lineage and his father's name, giving due honour to each.'



Here the perfect infinitive is used to denote the state: "to be in the state of wakefulness". It is a fact worth noting that the use of

ἀνωχθεῖ is not very similar to that of other perfect imperatives.

Here the intensive meaning is either weakened, or not easily discernible. In the same way, the other examples<sup>3</sup> can be explained:

§ 298. But the perfect imperative form ἀλάλησο refers to an urgent request in the following passage:

καὶ σύ, φίλος, μὴ δηθὰ δόμων ἀπο τῆλ' ἀλάλησο,  
κτῆματά τε προλιπὼν ἄνδρας τ' ἐν σοῖσι δόμοισιν  
οὔτῃ ὑπερφύλους, μὴ τοι κατὰ πάντα φάγῃσιν  
κτῆματα δασσάμενοι, σὺ δὲ τηύσειην ὁδὸν ἔλθης.

[Od. 3.313-16.]

- 'So, my friend, do not wander too long from home, leaving your wealth behind you and men in your house so insolent, lest they divide and devour all your wealth, and you shall have a fruitless journey.'

Here by the use of the perfect imperative an urgent request or wish is made by Nestor, so that Telemachus follows him completely.

The particle μὴ is emphatic and prohibitive.

§ 299. Similarly in the following the perfect imperative ἀνήφθω indicates a request (amidst a series of other imperative forms found in the passage, Cf. Il. 47f.):

(ὀρθὸν ἐν ἱστοῖ πεδῆ), ἐκ δ' αὐτοῦ πεύρατ' ἀνήφθω,

[Od. 12.51-162.]

- '(Upright in the step of the mast), and let the ropes be made fast.'.....

ἀνήφθω is used as the last of a series of aorist injunctions. Then Circe adds a supplementary injunction to make her command or request more forceful by using διδέντων (l. 54), a reduplicated present from δίδημι ( ~~older~~ form of δέω), to heighten the situation. "let them bind ( διδέντων) him with more bonds." This reduplicated imperative form is used <sup>having</sup> probably to avoid the same form ~~to be used~~ twice in the same context.

§ 300. Among many other imperatives forms (Cf. Il. 221f.) δέδεξω along with δέξαι is employed in the sense of request or command in the following lines:

ἀλλ' ἄγε νῦν μάστιγα καὶ ἥνια σιγαλόμεντα  
δέξαι, ἐγὼ δ' ἵππων ἀποβήσομαι, ὅφρα μάχωμαι  
ἢ σὺ τόνδε δέδεξο, μελήσουσιν δ' ἐμοὶ ἵπποι.

[Il. 5. 226-28.]

- 'Come, therefore, take you now the lash and the shining reins, and I will dismount to fight; or else do you await his onset, and I will look to the horses.'

Here δέξαι is used to indicate an instant action in the immediate future or present, as contrasted with the perfect imperative δέδεξο ("be ready to receive him") to refer to an act which is slightly more distant in future. The perfect is here used to express the more striking and attractive of the two alternatives. But the reply by Lycaon given in the perfect future δεδέξομαι (Il. 5. 238) is to emphasize the anticipated or intended future in contrast with the

present imperative ἔλαυνε: "If you drive on ..... I shall (be ready to) receive him (Tydeus) with my sharp spear."

§ 301. But in the following two passages δέδεξο is used in a negative-positive contrast to give an emphatic meaning to the word:

Ἕκτορ, μηκέτι πάμπαν Ἀχιλλῆϊ προμάχιζε,  
ἀλλὰ κατὰ πληθύν τε καὶ ἐκ φλοίσβοιο δέδεξο,  
μή πῶς σ' ἥε βάλη ἥε σχεδὸν ἄορι τύψῃ.

[Il. 20. 376-78.]

- 'Hector, do not fight in front any more at all with Achilles, but await (eagerly) (for) him in the throng and out of the din of conflict, lest by any means either he (will) hit you or strike you closely with his sword.'

Here the alternative is between the non-preferred (μηκέτι ... προμάχιζε) and preferred (δέδεξο) in a negative-positive contrast.

μή με ἔα παρὰ νηυσὶ κύνας καταδάσσει Ἀχαιῶν,  
ἀλλὰ σὺ μὲν χαλκὸν τε ἄλκις χρυσὸν τε δέδεξο,  
δῶρα τὰ τοι δῶσουσι πατὴρ καὶ πότνια μήτηρ.

[Il. 22. 339-41.]

- 'Do not let the dogs of the Greeks devour me at the ships; but you receive in plenty the stone of bronze and gold, gifts that my father and queenly mother shall give you.'

§ 302. In the following, ἐγρήγορε along with κέκλυτε is also used as a strong request making the verb intensive, being the last in the series of actions:

κέκλυτέ μευ, Τρῶες καὶ Δάρδανοι ἡδ' ἐπίκουροι,  
ὄφρ' εἴπω τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει.  
νῦν μὲν δόρπον ἔλεσθε κατὰ πόλιν ὥς τὸ πάρος περ,  
καὶ φυλακῆς μνήσασθε καὶ ἐγρήγορθε ἕκαστος.

[Il. 7. 368-71 of which 70-71 = 18. 298-99.]

- 'Hear me, you Trojans and Dardanians and allies, that I may say what the heart in my breast compelled me. Now, you take your supper throughout the city, and even as you used to, and take heed to keep watch, and be wakeful each one.'

Here *κέκλυτε* stands for an urgent request and *ἐγρήγορθε* is the last and most important of a series. By using *κέκλυτε* Priam draws the attention of his men: "Hearken to me (for my honour) so that you may follow." Then he goes on to state his plan: First, he requests them to take supper (*ἔλεσθε*), and then to keep watch (*μνήσασθε*), and finally, to be wakeful (*ἐγρήγορθε*) through the night. And this is the culminating point.

§ 303. In a similar way the perfect imperative of *ἵστημι* also shows a request or command in the following passages:

Ναὶ δὴ ταῦτά γε, τέκνον ἐμόν, κατὰ μοῖραν ἔειπες.  
ἀλλ' ἄγε τοι χλαῖνάν τε χιτῶνα τε εἴματ' ἐνείκω,  
μηδ' οὔτω ῥάκεσιν πεπυκασμένος εὐρέας ὤμους  
ἔσταθ' ἐνὶ μεγάροισι.

[Od. 22. 486-89.]

- 'Yes, my son, all this that you have said is right. But come, (and) let me bring (for) you a cloak and tunic to put on, and don't stand thus in the halls with your broad shoulders wrapped in rags.'



Here the contrast with *ἔειπες*, indicating a recent past, is noteworthy: "what you say is right, but don't stand." *ἔσταθι* carries a request.

μή μοι ἐρύκεσθον μηδ' ἔστατον ἀχнуμένω κῆρ.  
[Il. 23. 443.]

- 'Don't stop me, don't stand still grieved at heart.'

μηκέτι νῦν Τρώων ἐκὰς ἔστατε, δῖοι Ἀχαιοί,  
ἀλλ' ἄγ' ἀνὴρ ἄντ' ἀνδρὸς ἔτω, μεμάτω δὲ μάχεσθαι.  
[Il. 20. 354-55.]

- 'Noble Achaeans, do not stand there waiting for the Trojans, but come, let man go forth against man and be eager (earnestly) for the fight.'

In these two examples *ἔστατον* and *ἔστατε*, carrying the sense of command, give an urgent emphatic sense: "don't go on standing there." *μεμάτω* refers to an immediate future event: "be ready to accept whatever may come off in the fray."

§ 304. The use of *κέκλυθι* and *κέκλυτε* in addressing a number of people implies an order which one is obliged to obey. Hence they give an urgent emphasis: "Hear me (as I request or bid you to do<sup>4</sup>). " These two forms, addressing either gods or man, are used in a stylistic pattern. As, for example,

κέκλυθι νῦν καὶ ἐμεῖο, Διὸς τέκος, Ἀτρυτώνη.  
[Il. 10. 284.]

- 'Listen to me now, you child of Zeus, unwearied one.'

κέκλυθι νῦν, Εὐμαίε καὶ ἄλλοι πάντες ἑταῖροι.

[Od.14.462 = 15.307.]

- 'Listen (to me) now, O Eumaeus, and all the rest of the companions.'

Other occurrences of the same stylistic pattern are : κέκλυτέ μεν (Il.3.86; 304; 456; 7.67; 348; 368; 8.5; 497; 19.101; Od.10.189; 12.271; 340; 17.370; 468; 18.43; 351; 20.292; 21.67; 275); κέκλυτέ νῦν καὶ ἐμεῖο (Il.3.97; 7.348; 368; 8.497); κέκλυτέ δὴ νῦν μεν, 'listen very closely,' (Od.2.25; 161; 229; 24.443; 454); and κέκλυτε (Il.17.220; Od.7.186; 8.26; 97; 387; 536).

§ 305. In the following sentence the perfect imperative μεμάρτω expresses the speaker's complete and implicit assurance that his order will be carried out:

μηδέ τις ἰπποσύνη τε καὶ ἡνορεήφι πεποιθὼς  
οἷος πρόσθ' ἄλλων μεμάρτω Τρῶεσσι μάχεσθαι,  
μηδ' ἀναχωρεῖτω·

[Il.4.303-05.]

- 'Let no man, trusting in his horsemanship and his valour, be eager to fight with the Trojans alone in front of the rest, and let no man even drop behind.'

Here both πεποιθὼς ("entirely confident") and μεμάρτω ("all keyed up to fight"), expressing a strong intensive meaning, are mutually complimentary.

§ 306. τετύχθω in the passages below expresses a present emphatic meaning - "let it be":

αὐτὴ δ' οἷη ἔσθι· τὰ δ' ἀθρόα πάντα τετύχθω.

[Od. 2. 356.]

- 'But keep knowledge only to yourself, and let all the provisions be together.'

ἀλλὰ προμνηστῖνοι ἐσέλθετε, μηδ' ἅμα πάντες,  
πρῶτος ἐγώ, μετὰ δ' ὕμμες· ἀτὰρ τόδε σῆμα τετύχθω.

[Od. 21. 230-31.]

- 'But enter one after another, not all together; first I, and afterwards you; but let this be your signal.'

§ 307. The perfect imperative of *τάλλω* is used in the following four places to make an urgent statement.

τέτλαθι, μήτηρ ἐμή, καὶ ἀνάσχεο κηδομένη περ,

[Il. 1. 586.]

- 'Be of good cheer, my mother, and endure for all your grief.' .....

τέτλαθι, τέκνον ἐμόν, καὶ ἀνάσχεο κηδομένη περ,

[Il. 5. 382.]

- 'Take courage, O my child, and endure for all your grief.'

In these two examples *τέτλαθι* is used in the present sense, and refers to an action that will be done immediately.

τέτλαθι δὴ, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.

[Od. 20. 18.]

- 'Endure, my heart, a far more loathsome thing than this you did suffer once.'

*τέτλαθι* here refers to an action to be taken by Odysseus for the suitors; while the aorist *ἔτλης* refers to an act that took place in the past. Then after a few lines, the poet uses *μένε τετληυῖα* (line 23), to make a contrast between *τέτλαθι* and *μένε*.

τετληυῖα, where the latter says that Odysseus then decides to endure everything for his future course of action. τέτλαθι is the urgent and important step taken by Odysseus, while μένε τετληυῖα is the outcome of that decision.

εἰ δέ μ' ἀτιμήσουσι δόμον κάτα, σὸν δὲ φίλον κῆρ  
τετλάτω ἐν στήθεσσι κακῶς πάσχοντος ἐμεῖο,  
ἦν περ καὶ διὰ δῶμα ποδῶν ἔλκωσι θύραζε  
ἢ βέλεσιν βάλλωσι· σὺ δ' εἰσορόων ἀνέχεσθαι.

[Od.16.274-77.]

- 'And if they shall despise me in the house, let the heart in your breast endure while I am maltreated, and even if they haul me out of the place by the feet, or hurl at me and smite me, still you will have to look on and bear it.'

Herein, too, τετλάτω indicates an urgent and pressing necessity of doing something when the critical time comes. It is Odysseus who requests his son by saying that when he enters the hall in front of the suitors, he (Telemachus) should have the courage to endure seeing the spiteful and deplorable plight of his father. It is his request not to disclose the identity of his father so soon; on the contrary, his heart should be courageous enough to understand the purpose of that situation.

§ 308. τετράφθω also shows a very urgent request in a negative statement, e.g. :

... μή τις ὀπίσσω  
τετράφθω ποτὶ νῆαδ' ὁμοκλητῆρος ἀκούσας.

[Il.12.272-73.]



- 'Let no man turn him back to the ships hearing [the shouts of the foe] that encourages him.'

§ 309. ἔσσαι in the following example shows a request:

... εὐαγγέλιον δέ μοι ἔστω  
αὐτίκ', ἐπεὶ κεν κεῖνσας ἰὼν τὰ ἄδωμάθ' ἵκηται.  
ἔσσαι με χλαῖνάν τε χιτῶνά τε, εἵματα καλά.

[Od. 14.152-54.]

- 'But let it be for me immediately a reward for good tidings, when he shall come and reach his own home; clothe me in a cloak and tunic, fair garments.'

§ 310. The perfect imperative of θνήσκω in the passages quoted below indicates a violent expression, the idea of which is to put the action into reality.

τέθναθι. κῆρα δ' ἐγὼ τότε δέξομαι, ὅππότε κεν δῇ  
Ζεὺς ἐθέλῃ τελέσαι ἥδ' ἀθάνατοι θεοὶ ἄλλοι.

[Il. 22.365-66.]

- 'Be dead; I will accept my fate when Zeus and the other immortal gods will decide to bring it to pass (to me).'

Here τέθναθι means "Die and be done with it"; "be dead and don't leave any doubt about it."

Similarly also in the following passage:

... ὅς δέ κεν ὑμέων  
βλήμενος ἢ τυπεῖς θάνατον καὶ πότμον ἐπίσπῃ,  
τεθνάτω· οὐ οἱ ἀεικὲς ἀμυνομένῳ περὶ πάτρης  
τεθνάμεν·

[Il. 15.494-97.]

- 'If any of you meets his fate and stops an arrow or a spear, well, let him lie dead. It is not unseemly for him to be dead fighting for his country.'

τεθνάτω here signifies, "let him die, and be done with it;"  
"let him lie on the death-bed," etc. The perfect infinitive τεθνάμεν also asserts emphatically "to complete this process of being dead."

#### 4. The perfect imperative of οἶδα

§ 311. The perfect imperative of οἶδα is also used in a present sense in the following examples:

ταῦτα δὲ πάντα  
ἴσθ', ἵνα καὶ μετόπισθα τεῖ εἴπῃσθα γυναικί.

[Od. 11. 223-24.]

- 'Bear all these things in mind that you may hereafter tell them to your wife.'

ὄρκια δὲ Ζεὺς ἴστω, ἐργόδουπος πόσις Ἥρης.

[Il. 7. 411.]

- 'But to our oaths let Zeus be our witness, the loud-thundering lord of Hera.'

Similarly in other instances, such as, Il. 10. 329; 15. 36 (Cf. Od. 5. 184); 15. 217; 19. 258 = Od. 19. 33; Od. 14. 158 = 17. 155 = 20. 230; 16. 302.

#### 5. The perfect imperative in Vedic.

§ 312. Like the former two moods, the perfect imperative is also very rare in Vedic literature. It is mostly confounded with the verbs of

the reduplicating class. In the R̥gveda only a small number of perfect imperative forms are used. They mostly express either a prayer or a wish. As the subject-matter is different, the uses of the R̥gvedic perfect imperative are not always analogous to the Homeric, though aspectually both signify an intensive meaning. It is a fact worth noting that both in Homer and in the R̥gveda, the perfect imperative is often used side by side with the present imperative. In this case, the former suggests the completion of the action as a total result-producing event, while the latter is either instantaneous or durative depending on the situation. This is illustrated from the following examples:

Sinīvālī p̥ṛthustuke yā devānām āsi svāsā /  
juṣāsva havyām āhutam prajām devī didiḍḍhi nah //

[RV. 2. 32. 6.]

- 'O broad-tressed Sinīvālī, you are the sister of the Gods; accept (our) sacrifice, offered to you; O Goddess, grant us children.'

Here the present imperative juṣasva expresses an instantaneous action, while the perfect imperative didiḍḍhi an intensive, both signifying a prayer (Cf. Pāṇini. III. 3. 162).

tvé víśvā sarasvati śritāyāmsi devyām /  
s'unā hotreṣu matsva prajām devī didiḍḍhi nah //

[RV. 2. 41. 17.]

- 'O Sarasvati, in you, the shining one, all lives (or generations) take their resort. Be glad in (the affair of) Sunahotra's sons; O Goddess, grant us children.'

Here matsva, 'be glad and remain so' is durative, while the perfect imperative is intensive as before.

§ 313. In the following two hymns also the perfect imperatives are used to express a prayer signifying an intensive meaning:

bṛhaspata indra vārdhatam naḥ sácā sá vām sumatīr bhūtvasmé /  
aviṣṭām dhīyo jigṛtām púramdhīr jajastām aryó vanúṣām árātīḥ //

[RV. 4. 50. 11.]

- 'O Brhaspati and Indra, make us prosperous, may your benevolent deeds be with us; preserve our holy thoughts, <sup>be</sup> <sup>to</sup> awake <sup>up</sup> our senses (or spirit), weaken completely our hated ~~foe~~ and rivals.'

Here the perfect imperative expresses the result of the sequence of actions (Cf. Pāṇini. III. 4. 3).

evá na indrotībhīrava pāhī grṇatāḥ sūra kārūn /  
utá tvācam dádato vājasātau piprīḥi mādhvah sūṣutasya cároḥ //

[RV. 5. 33. 7.]

O Indra, favour us with your aid; O Hero, protect the bards who sing your praises: In the fray, be pleased excessively with those who offer the skin of beautiful and well-pressed Soma.'

Here the first two imperatives -ava and pāhi - are instantaneous and durative respectively and piprīḥi expresses a state.

§ 314. In the following ~~two~~ hymns, the perfect imperatives are used to express a wish (Cf. Pāṇini III. 3. 157) both being intensive in meaning. In the first hymn the perfect imperative is accompanied by the present imperative and optative, which are instantaneous, e.g. ;



āvādaṇstvām śakune bhadramā vada tūṣṇīm āśīnah sumatīm cikiddhi nah /  
yād utpātan vādasi karkarīr yadhā brhād vādema vidathe suvīrāh //

[RV.2.43.3.]

- 'O Bird, while singing, announce good luck to us, while sitting  
silently, think on us (greatly) with benevolent thoughts. While flying  
off, you sing (lit. talk) like a lute, may we speak loudly in the  
assembly like brave sons?'

In the second the perfect imperative is followed by the present,  
which is continuative:

āīṣu cākandhi puruhūta sūrīṣu vrdhāso yé maghavannānaśur maghām /  
ārcanti toké tānaye pāriṣṭiṣu medhāsātā vajīnam āhraye dhāne //

[RV.10.147.3.]

- 'O much-invoked Indra, take great pleasure in these wealthy people,  
who, exalted by you, are getting wealth. In sacrifice, they praise  
you, full of wealth, for sons, progeny, desired things, and  
undistributed riches.'

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## CHAPTER FIVE

### The Future Perfect.

## Chapter V. The Future Perfect

### 1. The future perfect, a Greek innovation.

§ 315. The future perfect,<sup>1</sup> formed from a reduplicated perfect-system by simply appending the usual future suffix to the root along with the personal terminations, is purely a Greek innovation.<sup>2</sup> Apart from a few scanty remnants of the reduplicated future perfect in Latin,<sup>3</sup> in the ancient classical languages it is strictly confined to Greek. In general, the futures formed from the perfect active are very rare in Greek, (they are normally formed periphrastically with *ἔσομαι* in later Greek<sup>4</sup>), but those formed from the middle suffix (mostly with a passive signification), are very common. Only four<sup>5</sup> perfect active forms are found in Homer, the rest being formed with the middle suffix.

### 2. The meaning of the future perfect compared with the simple future.

§ 316. In its function as a future tense,<sup>6</sup> the Greek future perfect corresponds in most cases, particularly in Homer, to the perfect indicative, except that its time sequence is transferred to the future. So, like the perfect indicative, some occurrences of the future perfect also tell us that a certain action will be completed some time in the future.<sup>7</sup> And in this respect, when the stress is laid upon complete fulfilment, the future perfect signifies certainty, immediate occurrence, or rapidity of action. It is to be noted that completion and intensity are not mutually exclusive. Apart from this, in a number of instances, the future perfect shows an intensive meaning corresponding to the

present perfect, i. e. it suggests the exercise of someone's determination to have the action performed at the intended time. But there is a difference in this case between a simple future and a future perfect. The latter gives an air of positiveness which is normally lacking in <sup>the</sup> simple future. Moreover, the future perfect expresses a single prospective action as a total 'completed' occurrence, while the present future will simply indicate that the action will occur. In the latter case, the emphasis is not given to its totality of performance, on the other hand, it may express an action in its duration, whereas, the future perfect may be called the future of immediate realization. The speaker anticipates the total event completed as a whole from the present time. However, considering the nature of meaning, the future perfect in Homer falls into two main groups:

- i) Completion of an action in <sup>the</sup> future with an air of positiveness,
- and ii) intensity proper, corresponding to the present perfect.

The following 19 forms from 16 roots, which actually occur in 28 places in Homer, will demonstrate these points.

### 3. The perfect future as a completed act in <sup>the</sup> future.

§ 317. As said above, the future perfect looks ahead to the complete performance of an action in the future, and in this respect, the division of time falls within the present 'moment of speaking' and the 'moment of completion' both being considered as forming a single



event, as the following example shows.

- § 318.           βεβρώσεσθαι   in the following suggests an act to be completed in <sup>the</sup>future and is expressed by a contrast of a positive future perfect with a negative simple future indicative:

χρήματα δ' αὖτε κακῶς βεβρώσεται, οὐδέ ποτ' ἴσα  
ἔσσεται, ὅφρα κεν ἦ γε διατρέβησιν Ἀχαιοὺς  
ὄν γάμον·

[Od. 2. 203-05.]

- 'And his property shall indeed be devoured in a shameful manner, nor shall requital ever be made, so long as she shall put off the Achaeans as regards her marriage.'

Although in the end the property could not be devoured, because of Odysseus' arrival, still Eurymachus thinks that the suitors will be able to do so. The process of future completion is in the mind of the suitors, and hence the future perfect.

- § 319.           So too   εἰρήσεται   which is used in association with ἐπιθήσω   in a negative-positive contrast (the future perfect being in the negative) which adds emphasis to the statement. It occurs as follows:

Ἀντίλοχ', οὐ μὲν τοι μέλεος εἰρήσεται αἶνος,  
ἀλλὰ τοι ἡμιτάλαντον ἐγὼ χρυσοῦ ἐπιθήσω.

[Il. 23. 795-96.]

- 'Antilochus, your word of praise shall not be said in vain, but I will add to you(r prize) a half-talent of gold.'

Here the combination indicates that the event expressed by the future perfect occurs within the time taken to perform the action denoted by the future verb.

- § 320. Similarly, τετεύξεται, in all the four places (one being repeated), emphasizes the future action to be definitely completed. In the following passage, τετεύξεται occurs in a subordinate clause which marks the sequence of actions:

ἔρχεο, δῖε θεῶτα, θέων Αἴαντα κάλεσσον,  
ἀμφοτέρω μὲν μᾶλλον· ὃ γάρ κ' ὅχ' ἄριστον ἀπάντων  
εἴη, ἐπεὶ τάχα τῇδε τετεύξεται αἰπὺς ὄλεθρος.

[Il. 12. 343-45 of which 344-45 = 357-58.]

- 'Go, goodly Thoŷtes, run, and call Aias, or rather both in preference, for that would be by far the best of all, since the utter destruction will be (definitely) wrought soon.'

In the next passage, τετεύξεται is used in combination with a negative simple future. Its meaning seems to be weakened here.

It is not as emphatic as the previous example though it stresses the action to be completed in the future.

αὐτοῦ οἱ καὶ σῆμα τετεύξεται, οὐδέ τί μιν χρεὼ  
ἔσται τυμβοχόης, ὅτε μιν θάπτωσιν Ἀχαιοί.

[Il. 21. 322-23.]

- 'Even here a mound (of his) shall (definitely) be made, nor shall there be any need at all to pile up a tomb for him, when the Greeks bury him.'

But in the following τετεύξεται emphasizes the positive fulfilment of the future action. It occurs with ἔολπας:

ἧ δὴ που μάλ' ἔολπας ἐνὶ φρεσὶ, φαίδιμ' Ἀχιλλεῦ,  
ἡματι τῷδε πόλιν πέρσειν Τρώων ἀγερώχων,  
νηπύτι'· ἧ τ' ἔτι πολλὰ τετεύξεται ἄλγε' ἐπ' αὐτῇ.

[Il. 21. 583-85.]

Here ἔολπας (See § 142) and τετεύξεται "shall indeed be wrought", reinforced by ἔτι, are emphatic.

§ 321. Like that of Il. 12. 345 (quoted above), πεφήσεται also gives an emphatic meaning and declares the certainty of an occurrence in the near future.

τῷ νῦν εἴ τις ἔμοι Λυκίων ἐπιπέσεται ἀνδρῶν  
οἴκαδ' ἔμεν, Τροίη δὲ πεφήσεται αἰπὺς ὄλεθρος.

[Il. 17. 154-55.]

- 'Wherefore now, if anyone of the men of Lycia will listen to me, we will go homeward, but for Troy utter destruction shall (definitely) be declared.'

§ 322. πεφήσεται 'will definitely be slain' is another instance which indicates a future completed action and which occurs with

πέφαται in a general statement:

ἦδη γάρ τις τοῦ γε βίην καὶ χεῖρας ἀμείνων  
ἦ πέφατ', ἧ καὶ ἔπειτα πεφήσεται.

[Il. 15. 139-40.]

Like the perfect indicative, the future perfect indicates the definiteness of an occurrence based on passed experience.

Cf. also the following:

... ἐν δὲ σὺ τοῖσι πεφήσεαι, αἶ κε ταλάσσης  
μεῖναι ἐμὸν δόρυ μακρόν,

[Il. 13.829-30.]

- 'And among them you shall (definitely) be slain, if you will  
venture to abide my long spear. '

ὁπότε κεν τούτους κτέωμεν, πατέρ', ἡδὲ καὶ υἱόν,  
ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσεαι, οἷα μενοιναῖς  
ἔρδειν ἐν μεγάροις· σῶ δ' αὐτοῦ κράτι τίσεις.

[Od. 22.216-18.]

- 'When we have slain these men, father and son, and thereafter  
you too shall be slain with them, which you think to do in the  
halls, and you will pay for them with your own head. '

Here by κτέωμεν Agelaus mentions an action in the near  
future to Mentor, and by πεφήσεαι he wants to emphasize  
action in the more distant future, whereas τίσεις is the  
concluding remark and refers more generally to the future.

§ 323. In the following passage the future perfect of δέχομαι  
seems to have been used by Pandarus in reply to Aeneas' δέδεξο  
(in line 228) in order to refer to a more remote future (to be  
completed). It is Pandarus' "readiness to do", when he says -

ἀλλὰ σὺ γ' αὐτὸς ἔλαυνε τέ' ἄρματα καὶ τεῶ ἱππῳ,  
τόνδε δ' ἐγὼν ἐπιδόντα δεδέξομαι ὀξέϊ δουρὶ.

[Il. 5.237-38.]



δεδέξομαι here means "I shall indeed be ready to receive" (him). For fuller discussion see § 300.

§ 324. But λελείπεται in the passage quoted below refers to a continuous (or permanent) state resulting from the previous action, i.e., the death of Hector. It also gives the idea of intensity being the last in order:

τῷ καὶ μιν λαοὶ μὲν ὀδύρονται κατὰ ἄστυ,  
ἄρρητον δὲ τοκεῦσι γόον καὶ πένθος ἔθηκας,  
"Ἕκτορ" ἐμοὶ δὲ μάλιστα λελείπεται ἄλγεα λυγρὰ.

[Il. 24. 740-42.]

- 'Therefore the people lament for him throughout the city, and, Hector, unspeakable grief and sorrow you have brought upon your parents, and for me, especially, grievous sorrows will be left (for ever).'

ὀδύρονται describes the present situation, while ἔθηκας refers to an immediate past, and λελείπεται for the future (immediate and remote). Here the future perfect anticipates the result as if it were already 'there' as a fait accompli in the speaker's mind.

#### 4. The Future Perfect with intensity, corresponding to the Present Perfect.

§ 325. In some instances the future perfect seems to be used to emphasize the meaning. Like some of the examples of the perfect

indicative, these future perfects emphasize totality of performance which will have to happen in future (as a result of some other action). As, for instance, the future perfect of καλέω is used in the following passage with intensive meaning like that of the indicative, but the complete performance of the future action depends on the earlier action.

αὐτὰρ Ἀλέξανδρος καὶ Ἀρηΐφιλος Μενέλαος  
μακρῆς ἐγχείησι μαχήσονται περὶ σεῖο·  
τῷ δέ κε νικήσαντι φίλη κεκλήσῃ ἄκοιτις.

[Il. 3.13#6-18.]

- 'But Alexander and Menelaus, dear to Ares, will fight for you with their long spears; and to whichever has the victory, you shall in fact be called a beloved wife.'

Here κεκλήσῃ<sup>3</sup> suggests the meaning: "shall have the name of".... with intensity.

§ 326. So too the future perfect of οἶδα:

εἰδῆσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν ὅσων ἄρισται  
νῆες ἐμαὶ καὶ κοῦροι ἀναρρίπτειν ἄλα πηδῶ.

[Od. 7.327-28.]

- 'So you, too, in fact shall know for yourself in your mind how much my ships are the best and my youths the best at casting up the sea with the oar.'

§ 327. In the following passages the intensive meaning of the future perfect of μιμνήσκω can be gathered from a contrastive statement:

εἰ δὲ θανόντων περ καταλήθοντ' εἰν 'Αἴδαο,  
αὐτὰρ ἐγὼ καὶ κεῖθι φίλου μεμνήσομ' ἑταίρου.

[Il. 22. 389-90.]

Here Achilles, just after the death of Patroclus, makes this contrastive statement by using καταλήθονται and μεμνήσομαι: "and if they forget the dead (i.e. Patroclus) completely (κατὰ ... περ) in Hades, nevertheless I will distinctly remember him even there."

The use of καὶ κεῖθι reinforces the emphatic meaning.

§ 328. Similarly, the future perfect of πείθω in the active, shows an intensive meaning "I shall persuade him all right", "I shall certainly persuade him", e.g.:

ἀλλὰ σὺ μὲν νῦν στήθι καὶ ἄμπνυε, τόνδε δ' ἐγὼ τοι  
οἰχομένη πεπιθήσω ἐναντίβιον μαχέσασθαι.

[Il. 22. 222-23.]

In this speech, Athene promises to persuade Hector positively to come to fight with him.

§ 329. κεχαρήσεται side by side with χαίρω, both being in the negative, expresses an intensive sense in the passage quoted below:

... αὐτὰρ ἐγὼ μυθήσομαι οὐδ' ἐπικεύσω.  
οὐ μὲν τοι θυμὸς κεχαρήσεται· οὐδὲ γὰρ αὐτὸς  
χαίρω, ...

[Od. 23. 265-67.]

- 'But I will tell you and will not conceal it. Your mind will not (really) rejoice, nor do I rejoice.'

This speech is made by Odysseus to Penelope when they meet after the contests. Odysseus knows that he will have to take leave again from Penelope for some time, because of Teisias' foretelling (see for the allusion in Od. 11.121-137, repeated here again from 11.268-284).

So Odysseus ~~speaks~~ to Penelope by saying - "you will not be really (or indeed) glad, nor do I go on rejoicing now." The future perfect <sup>thought</sup> negates the fulfilment of Penelope's ~~mind~~ in the near future, while the present *χαίρω* refers negatively to the present state of Odysseus' mind in a continuative sense. The two futures - *μυθήσομαι* and *ἐπικεύσω* - though not vitally connected with the latter, indicate a wish to be fulfilled in the near future (Cf. 11.268-284).

§ 330. The future perfect of *χολόω*, occurring in the following places, also expresses an intensive meaning: "shall be definitely (or positively) be angry", "shall be full of wrath". As, for example,

εἰ δέ κε μὴ δώσωιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι  
ἢ τεδὼν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος  
ἄλω ἔχων· ὃ δέ κεν κεχολώσεται, ὅν κεν ἔκωμαι.

[11.1.137-39.]

Here *κεν* with the future perfect in a relative sentence (in line 139 which is equivalent to a hypothetical apodosis, with a protasis to be mentally supplied, *ὅς ἂν ... ἔάν τις*) denotes that there



is some condition on which the future fact depends: "If I approach anybody, he will be undoubtedly angry with me."

Similarly in the following instances:

Ζεῦ πάτερ, ἥ ῥά τί μοι κεχολώσεται, ὅττι κεν εἴπω;

[Il. 5.421.]

- 'Father Zeus, will you to some extent be (terribly) angry with me for what I shall say?'

Ζεῦ πάτερ, ἥ ῥά τί μοι κεχολώσεται, αἶ κεν Ἄρηα  
λυγρῶς πεπληγυῖα μάχης ἔξ ἀποδύωμαι;

[Il. 5.762-63.]

- 'Father Zeus, will you to some extent be (terribly) angry with me if I (do) smite severely Ares and drive him out of the battle?'

Apart from κεχολώσεται, the perfect participle πεπληγυῖα also emphasizes the meaning indicating a present sense.

ἀλλ' ἄγεθ' ἡμεῖς πέρ μιν ὑπὲρ θανάτου ἀγάγωμεν,  
μή πως καὶ Κρονίδης κεχολώσεται, αἶ κεν Ἀχιλλεὺς  
τόνδε κατακτείνῃ.

[Il. 20.300-02.]

- 'But come, let us lead him from out of death, lest the son of Cronos, by any means shall be angry, if Achilles should slay him.'

μή with the future is very rare. Here, as in the latter case (Od. 24.542-44) μή with the future perfect expresses a positive fear that something will be the case.

ὦ Ἀχιλλεῦ, μάλα τοι κεχολώσομαι, αἶ κε τελέσσης  
τοῦτο ἔπος·

[Il. 23.543-44.]

- 'O Achilles, I shall be very angry with you, if you fulfil this word.'

Here μάλα adds intensity to κεχολώσεται.

... 'Οδυσσεῦ,  
ἴσχεο, παῦε δὲ νεῖκος ὁμοῖ'ου πολέμοιο,  
μή πως τοι Κρονίδης κεχολώσεται εὐρύοπα Ζεύς.

[Od. 24. 542-44.]

- 'Odysseus, refrain (yourself), and make the strife of equal war to cease, lest by any means the son of Cronos, the wide-seeing Zeus, shall be angry (or lest<sup>9</sup> Zeus becomes really angry) with you.'

§ 331. In the following passage κεκαδήσμεθα too shows an intensive sense: "shall we not care after all", "in the end we shall not care", e.g.:

ὦ πόποι, αἰγιόχοιο Διὸς τέκος, οὐκέτι νῶϊ  
ὄλλυμένων Δαναῶν κεκαδησόμεθ' ὑστάτιόν περ;

[Il. 8. 352-53.]

For fuller discussion see § 69.

§ 332. πεφιδήσεται<sup>10</sup> along with ἐθελήσει and ἔσται expresses an emphatic meaning: "shall indeed spare", "shall in fact harm". The passage is:

Ἰλίου αἰπεινῆς πεφιδήσεται, οὐδ' ἐθελήσει  
ἐκπέρσαι, ...

[Il. 15. 215-16.]

- 'He (Zeus) shall (indeed) spare steep Ilios, and shall not be minded to destroy it.'

It appears from the context that ἐθέλησει in association with πεφιδήσεται also carries a strong meaning, with this difference that in the former the intensity is not stressed.

οὔτε γάρ ἐστ' ἄφρων οὔτ' ἄσκοπος οὔτ' ἀλιτῆμων,  
ἀλλὰ μάλ' ἐνδυκέως ἐκέτεω πεφιδήσεται ἄνδρός.

[Il.24.157-58 = 186-87.]

- 'For neither is he ignorant, nor imprudent, nor wicked; but he will have (definitely) mercy with all kindness on a suppliant.'

§ 333. In the following κεκαδήσει<sup>11</sup> occurs in a present + perfect + present sequence, and indicates an intensity - "will undoubtedly trouble", "will definitely rob of ...", "will deprive"; e.g.:

ὦ φίλοι, οὐ μὲν ἐγὼ τανύω, λαβέτω δὲ καὶ ἄλλος.  
πολλοὺς γὰρ τόδε τόξον ἀριστῆας κεκαδήσει  
θυμοῦ καὶ ψυχῆς.

[Od.21.152-54 of which 153 = 170.]

- 'Oh friends, it is not I that shall string it, but let another take it; for this bow will indeed cause trouble to many chiefs in their heart and soul.'

Here the presents τανύω and λαβέτω describe the present situation; i.e. Leiodes, one of the suitors, tries to string the bow, but fails. So he says - "It is not I that shall string it, but let another take it." He then emphasizes by saying that "this bow will surely (or undoubtedly) cause trouble to many chiefs in their heart and soul."



## **CHAPTER SIX**

### **The Pluperfect**

BOOKS





## CHAPTER VI. The Pluperfect.

### 1. The Nature of the Greek and Sanskrit Pluperfect.

§ 334. Morphologically, the pluperfect, as the past tense of the perfect, is strictly limited to Greek.<sup>1</sup> In this respect Greek has the advantage over Sanskrit, where the pluperfect forms lie concealed among the reduplicated aorists. Although some reduplicated aoristic forms have been accepted as pluperfect forms in Sanskrit, this tense has a wider extension in Greek and thereby receives its definite place in the verbal system. However, in Greek the pluperfect is composed of four elements, (which are also present in Sanskrit):

- i) Augment (with or without),
- ii) Reduplication,
- iii) Modal form (Gk.  $\epsilon$  , Skt.  $\underline{a}$ ), including vowel-gradation of the root, and
- iv) Secondary endings.

The augment<sup>2</sup> prefixed to the verbal form stands for the action that took place in the past; add is used to form the imperfect, aorist, and the pluperfect tenses.<sup>3</sup> In these three tenses, and particularly in the pluperfect, the augment is often omitted in Homer and in the Vedic and Avestan literature.<sup>4</sup> Secondly, reduplication stands for the completion of an action (See §§ 17 & 22). And thirdly, the modal form (= stem vowel) that we find is thematic with weak or full grade of the vowel-gradation. Lastly, the secondary endings that are added to the verbal

form are generally from the imperfect and occasionally from the perfect. In Sanskrit, the so-called pluperfect endings are from the imperfect except the third person plural endings which are from both the imperfect (an) and from the perfect (us)<sup>5</sup>; in Greek, however, the same is formed with the amalgamation of the perfect and the aorist.<sup>6</sup>

§ 335.

But the case is different in Sanskrit. Sanskrit grammarians have no special term for the pluperfect. In fact, the forms, which have been regarded by modern scholars as the forms of the pluperfect, were classed by Pāṇini as forms belonging to the category of reduplicated aorist, technically known as caṇi-aorist.<sup>7</sup> Grammatically therefore, the so-called pluperfect forms are aorists of Pāṇini's caṇi-class. This is a reduplicated tense formed from a root which has a causative base<sup>8</sup> without -aya. The reduplicated aorist itself is not causative in form, but a simple verbal form. Theoretically, all the roots as found in the Dhātupāṭha ('Concordance to Roots') of Pāṇini can take this reduplicated form, (as, acikarat 'he caused to make'), although in actual usage this is not found. In some cases, some roots, such as, śri (to service), dru (to run), and sru (to drop, to flow) will take this reduplicated aorist<sup>9</sup> form in the aorist. In Vedic literature this reduplicated aorist is found in a greater number of cases than in the classical literature, where the use of this class of aorist is restricted, though not totally absent.<sup>10</sup> In fact, in Sanskrit the pluperfect has no special existence in form, where it always coalesces either with the imperfect of the reduplicating class or with the reduplicated aorist; but the sense sometimes might

help us to distinguish the reduplicated aorist forms from the other past tenses. Judging on this basis Macdonell<sup>11</sup> was able to identify some ~~sixty~~ pluperfect forms in Vedic literature, while Arnold<sup>12</sup> included some more forms not mentioned by Macdonell. Theodor Benfey<sup>13</sup> expressed doubt about the reality of this. Without entering into the much-debated forms of the Sanskrit pluperfect, I have selected forms which have been unequivocally accepted by most scholars as definite instances of the pluperfect forms. In Greek, besides the sense of the usage, the form automatically helps us to distinguish the pluperfect forms from the other two past tenses. In outward appearance, both the Greek and Sanskrit pluperfect forms have the same characteristics; but in sense, it seems the Sanskrit pluperfect cannot always be on a par with the corresponding Greek tense. Nevertheless, if we analyse some of the uses of the so-called pluperfect forms of Vedic literature,<sup>14</sup> particularly in the R̥gveda, we find that those can be compared with some uses of the Homeric pluperfect, and in some cases they are perfectly in consonance with Homeric usage.

## 2. The meaning and uses of the Greek and Sanskrit pluperfect.

§ 336. The pluperfect, as the term indicates, is the past of the perfect. In Homer, it primarily represents an action as finished at a given past time.<sup>15</sup> Secondly, it is also used to denote a past situation resulting from a completed action,<sup>16</sup> not with reference to time present as in



the case of the perfect, but to time past. Lastly, the pluperfect is also used to denote an action or event that took place prior to another past action or event. It is, therefore, the most remote in time of a series of actions or events.

§ 337. In Homer the pluperfect is quite often used in accompaniment with the aorist and the imperfect in descriptive and narrative passages. In those cases the original sense of the pluperfect (i.e. completion of an action in the past) may either be distinct from that of the aorist or imperfect or it may merge with them, and in the latter, the pluperfect becomes virtually equivalent to an imperfect or aorist. In some cases, of course, the pluperfect sense is discerned clearly. In the extended contexts the pluperfect forms are mostly found either alternately with the imperfect or aorist, or with both the imperfect and aorist. Very rarely does the pluperfect occur alone (and when it does a previous context is necessary to understand the real purport of the pluperfect).

§ 338. When the imperfect, aorist, and the pluperfect are used (in any order) in one event, or in a series of events, the author or speaker might have different ideas in view. In a narrative passage, the imperfect may show a descriptive tense<sup>17</sup> (i.e. 'a tense of vision') ; a tense in which the author or speaker sees the action going on before his eyes, viewing it in its course and progress; while the aorist may denote a narrative tense,<sup>18</sup> i.e. a tense which sums up the action as a whole



in relation to the facts, without any prominence being given to the time beyond its being past. The pluperfect, on the other hand, is used in relation to a previous occurrence with heavy stress (= intensity), so that it represents the occurrence which it expresses as one that is simultaneously maintained in its completed state.<sup>19</sup> So when the pluperfect is found in descriptions and scenery, in which it is associated with the imperfect and the aorist, it represents a past occurrence maintained in its completed state.

§ 339. It should be noted here that when the imperfect or the aorist is used, the idea of duration or of attainment is not in the action itself but in the mind of the writer or speaker. When the durative tense (= imperfect) is used, it is the mind of the speaker or writer that dwells upon the action in its development; on the contrary, when the aorist is employed, it means his mind views the action as a whole, as a single act, no matter how long a time was consumed by it. So one writer might employ aorists to relate a series of facts, while another writer might describe the same facts with the imperfects, or the same writer might use the imperfect or aorist to depict the same story.<sup>20</sup>

§ 340. If, therefore, the writer or speaker wants to emphasize the action as continuing over a period of time, he will use the imperfect, but if he wants to emphasize it as a total event, he will use the aorist. In the case of the aorist a sequence of actions is to be emphasized,

so that the durative state is summed up and reduced to a single event. If the imperfect is used in the middle of the series of actions, instead of the aorist (which last seems to be normal), the implication of such a mixture may mean that the aorist aspect of that action was already over at the time of speaking, while the action expressed by the imperfect was still going on in the mind of the speaker or writer. The pluperfect, on the other hand, may have various implications in the series of actions. It may be employed to indicate a final decisive action, or in some verbs, a plusquamperfectum intensivum, which corresponds to the so-called intensive perfect, may be hinted, or it may indicate a prior or remote action. In all these cases, the pluperfect signifies an occurrence that is maintained in its completed state in the past. In the description of works of art, or of natural phenomena, the pluperfect indicates a positive result rather than a mere completed act in the past (Cf. § 208).

- § 341. Another feature of the Homeric pluperfect to be noticed concerns the change from an old state of affairs into a new one. The entry into the new state of affairs, (which is normally expressed by aorist) is sometimes expressed by the pluperfect; e.g. in Od. 14.233-34, the pluperfect suggests a change: "so my house grew rich (imperfect) speedily, and thus afterwards I became (pluperfect) dread and honourable among the Cretans."

- § 342.           the  
          In Sanskrit pluperfect, the picture is different. As the Sanskrit grammarians did not recognize the pluperfect in Sanskrit, they did not prescribe any special syntactical or aspectual rules for it. But the rules applicable to the aorist (= luṅ), are also applicable to the pluperfect (= caṅ - aorist). But an analysis of some of the pluperfect forms (as recognised by scholars) in Vedic literature shows that so far as aspectual meaning is concerned they can be on a par with that of the Greek pluperfect. In Homer, an analysis of some 170 pluperfect forms from over 100 different roots in more than 500 places shows that they can broadly be grouped into the following aspectual senses:
- I. To denote the complete(d)ness of an action in the past,
  - II. To refer to the priority of a past event to another past event,
  - III. To express a final action in a series of actions, and,
  - IV. To signify a simple preterite tense, corresponding to the present perfect, which could express:
    - (i) Plusquamperfectum intensivum,
    - (ii) Stative pluperfect, and
    - (iii) simple past tense (mainly in the description of works of art, etc.)
3. To denote the complete(d) ness of an action in the past. (The pluperfect as the past of the perfect).

- § 343.           As was stated above (§ 335), the pluperfect is the past of the perfect, and hence it denotes the occurrences located in past time.



These past events may be remote or recent, but they represent a completed action. One of the most characteristic functions of the pluperfect in an extended context is to express sequence of actions. In the following examples each completed single action, expressed by the pluperfect, requires the previous context in the order in which they are narrated. Sometimes the action expressed by the pluperfect refers to a remote action which was already over at the time of speaking and is sometimes accompanied by the adverbs of time; or an immediate past action occurred so recently or suddenly that it was completed almost at the same time as another action, and is often associated with adverbs of rapidity. In both cases, however, the adverbs of time and rapidity suggest that the action was completed and finished in the past. Sometimes without these particles, the pluperfect, in a wider context, may indicate a remote or recent past action. Here again the idea of completedness of an action is in the mind of the speaker or of the author, who views the action as already completed at the time of speaking. For example, the pluperfect of ἔρδω in the following refers to one of the past activities of Odysseus (as described by Helen), which is remote and completed:

κεῖνος δ' οὐ ποτε πάνπαν ἀτάσθαλον ἄνδρα ἐώργει.<sup>21</sup>  
[Od. 4. 693.]

- 'But he (Odysseus) never at all did a harsh (deed) to any man.'



But in the following the pluperfect occurs in a subordinate clause and describes a remote action. (It might suggest an earlier action as well, but that earlier action is not an important factor here). Here the contrast with the aorist is worth noting:

ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθεν,  
δὴ τότε Φοῖνιξ ἦλθεν ἀνὴρ ἀπατήλια εἰδώς,  
τρώκτης, ὅς δὴ πολλὰ κακ' ἀνθρώποισιν ἐώργει.

[Od. 14.287-89.]

- 'But when the eighth circling year came to me, (then) a Phoenician man came, well versed in deceitful things, a devourer, who indeed had wrought many evils for men.'

Here the aorist is used as a narrative sense and emphasizes the action as a total-event, while the pluperfect is used as a past completed action.

§ 344. So too the pluperfect of τελέω. In the following passage the pluperfect is used in combination with the imperfect and aorist. The imperfect here is a descriptive tense (§ 338), the writer sees in his mind's eye the continued process of talking, and the aorist<sup>shows</sup> a narrative tense (§ 338), while the pluperfect shows a completed past event; e.g.

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,  
δύσετο δ' ἥελιος, τετέλεστο δέ ῥ' ἔργον Ἀχαιῶν,  
βουφόνεον δὲ κατὰ κλισίας καὶ δόρπον ἔλοντο.

[Il. 7.464-66.]

- 'Thus they indeed said such things to one another, and the sun set, and the work of the Achaeans was done completely, and they slaughtered

oxen in their tents and took supper (lit. food).'

But in the following the pluperfect refers to the occurrence of an immediate action, the use of αὐτίκα might have effected the case; e.g. :

αὐτίκ' ἔπειθ' ἅμα μῦθος ἔην, τετέλεστο δὲ ἔργον·  
[Il. 19. 242.]

- 'And then immediately at the same time there was the word, and the deed was accomplished.'

Here the fact of speaking was equivalent to the immediate performance of the deed. The pluperfect with αὐτίκα emphasizes the rapidity of the action, i. e., the act quickly becomes an accomplished fact.

So too the two passages given below:

οἱ μὲν ἔπειτ' ἀπονιψάμενοι χειρὰς τε πόδας τε  
εἰς Ὀδυσῆα δόμονδε κίον, τετέλεστο δὲ ἔργον·  
[Od. 22. 473-79.]

- 'Then they washed their hands and feet and went into the house to Odysseus, and the work was finished.'

τέταρτον ἦμαρ ἔην, καὶ τῷ τετέλεστο ἅπαντα·  
[Od. 5. 262.]

- 'The fourth day came, and all things had been finished by him.'

§ 345. So also the pluperfect of τέλλω in the following passage:

τῷ δ' ἐπὶ πάντ' ἐτέταλτο ἀννασέμεν Αἰτωλοῖσι.  
[Il. 2. 643.]

- 'And to this man (i.e. Meleager) had been given all things (i.e. commands etc.) that he should rule over the Aetolians.'

§ 346. The pluperfect in the negative sentence combined with πάρος relates an event that is past and may be remote; e.g. ;

τάφος δ' ἔλε πάντας ἰδόντας,  
ὥς εὐκόσμως στήσε· πάρος δ' οὐ πώ ποτ' ὀπώπει.

[Od. 21.122-23.]

- 'And astonishment seized all who saw how orderly he placed the axes, but he had never seen such a thing before.'

Here πάρος may suggest an earlier action, but it seems probable that the pluperfect here simply indicates an action that is complete in the past. For the similar idea Cf. Il. 21. 799 § 82, where the perfect indicative refers to a past action.

But in the following, although νῦν shows that the situation is present, the presence of ἤδη indicates that the action expressed by κατέλεξας is a recent past and the pluperfect in a relative clause suggests a remote past action:

νῦν δ', ἐπεὶ ἤδη σήματ' ἀριφραδέα κατέλεξας  
εὖνῃς ἡμετέρης, ἣν οὐ βροτὸς ἄλλος ὀπώπει.

[Od. 23.225-26.]

- 'But now, since you have already related the clear signs of our bed which no other mortal has ever seen (except you).'

Here the pluperfect is equivalent to the perfect in English translation.

§ 347. Like that of Od. 21.123 (§ 346) πεπάρσμεν with πόρος also suggests a remote action in the following passage:

νῦν δὲ καὶ σίτου παράρσμεν καὶ αἶθοπα οἶνον  
λαυκανίης καθέηκα· πόρος γέ μιν οὐ τι πεπάρσμεν.  
[Il. 24. 641-42.]

- 'Now indeed I have tasted of food (or meat), and have let flaming wine pass down my throat; for indeed I had not tasted it before.'

§ 348. In all the following instances, the pluperfect of πέρσθαι describes a past completed action, although, owing to the English syntactical relation, the later action is occasionally translated into the past perfect in English, e.g. ;

οὐδ' ἄρα πῶ τι πέπυστο βριήπουος ὄβριμος Ἄρης  
υἱὸς ἑοῖο πεσόντος ἐνὶ κρατερῇ ὕσμινῃ.  
[Il. 13. 521-22.]

- 'But loud-voiced impetuous Ares did not learn at all that his son had fallen in the fierce fight.'

Ἑκτωρ δ' οὐκ ἐπέπυστο διίφιλος, οὐδέ τι ἤδη.  
[Il. 13. 674.]

- 'But Hektor, dear to Zeus, had not been informed of it, nor did he know at all.'

δύο δ' οὐ πῶ φῶτε πεπύσθην,  
Πατρόκλῳ θανόντι ...  
[Il. 17. 377 & 79.]

- 'But the two men (i.e. Thrasymedes and Antilochus) had not yet been informed that Patroclus was dead.'



ὣς ἔφατο κλαίουσ'· ἄλοχος δ' οὐκ ἔτι πέπυστο  
 Ἕκτορος· [Il.22.437-38.]

- 'So she (Hecabe) spoke weeping; but the wife of Hector had not yet heard at all.'

§ 349. In the following passage, the imperfect, pluperfect and the aorist are used to indicate three aspectual differences:

ἦσθιε δ' ἦος ἀοιδὸς ἐνὶ μεγάροισιν αἰδεύει·  
 εὖθ' ὁ δεδειπνήκειν, ὃ δ' ἐπαύετο θεῖος ἀοιδός·  
 μνηστῆρες δ' ὀμόδυσαν ἀνὰ μέγαρ'. [Od.17.358-60.]

- 'Then he ate so long as the bard was singing in the halls. But when he had supped, and the divine bard was ceasing to sing, the wooers broke into uproar throughout the house.'

The imperfects - ἦσθιε, αἰδεύει and ἐπαύετο - describe the action in a durative sense, while the aorist ὀμόδυσαν describes an instantaneous action. The pluperfect conveys the sense of actual completion of its performance.

§ 350. The pluperfect forms of δαμάζω and δέμω denote a past situation resulting from a past completed action. For example, the pluperfect of δαμάζω in the following passages indicates an action that is past and completed:

ὦ μάκαρ Ἀτρεΐδῃ, μοιρηγενές, ὀλβιόδαιμων,  
 ἦ ῥά νύ τοι πολλοὶ δεδμήατο κοῦροι Ἀχαιῶν.  
 [Il.3.182-83.]

- 'Oh happy son of Atreus, child of fortune, a propitious genius!

Now, in truth, I see, many youths of the Achaeans are indeed made subject to you.'

ἀλλὶ γὰρ δέδμητο φέλον κῆρ.

[Od. 5.454.]

- 'For his dear heart was subdued by the sea.'

μᾶλα γὰρ πολὺ χείρονι φωτὶ  
δεδμήμην.

[Od. 11.621-22.]

- 'For I was made subject to a man, very much inferior.'

§ 351. Similarly the pluperfect of δέμω also shows that the action is past and completed. This form is used in describing the wall, houses and other similar things that are built in the past; e.g. :

ἔνθ' ἔσαν Αἴαντός τε νέες καὶ Πρωτεσιλάου  
θῖν' ἔφ' ἄλδος πολιῆς εἰρυμέναι· αὐτὰρ ὕπερθε  
τείχος ἐδέδμητο χθαμαλώτατον, ἔνθα μάλιστα  
ζαχρηεῖς γίνοντο μάχῃ αὐτοῖ τε καὶ ἵπποι.

[Il. 13.681-84.]

- 'Where were the ships of Aias and Protesilaus, drawn up along the shore of the grey sea, and beyond them the wall was built very low; where the men and their horses were impetuous in battle.'

Τηλέμαχος δ', ὅθι οἱ θάλαμος περικαλλέος ἀνλῆς  
ὕψηλός δέδμητο, περισκέπτῳ ἐνὶ χώρῳ,  
ἔνθ' ἔβη εἰς εὐνὴν πολλὰ φρεσὶ μερμηρίζων.

[Od. 1.425-27.]

- 'But Telemachus where in the beautiful palace his lofty chamber was built, in a place of wide outlook, there he went to bed, pondering many things in his mind.'

περὶ δ' αὐλῇ  
ὕψηλῃ δέδμητο κατωρυχέεσσι λίθοισι  
μακρῶσιν τε πίτυσσιν ἰδὲ δρυσὶν ὕψικόμοισιν.

[Od. 9.184-86.]

- And around it a lofty court was built with stones, deep bedded, and with tall pines and oaks with leaves on high. '

τὸν δ' ἄρ' ἐνὶ προδόμῳ εὖρ' ἤμενον, ἔνθα οἱ αὐλῇ  
ὕψηλῃ δέδμητο, περισκέπτῳ ἐνὶ χώρῳ,  
καλῇ τε μεγάλῃ τε, περιδρομος.

[Od. 14.5-7.]

- 'He found him sitting at the vestibule of the house, where a court was built high for him on a conspicuous spot, fair and large, with free range around it. '

§ 352. But in the following ὀλώλει is used with ἀπό in tmesis, which gives the idea of completedness. The other pluperfect τετράφαθο, associated with αἰεῖ, also expresses a past completed action; e.g. ;

ὥς τῶν ἡδυμος ὕπνος ἀπὸ βλεφάροισιν ὀλώλειν  
νύκτα φυλασσομένοισι κακὴν· πεδόνδε γὰρ αἰεὶ  
τετράφαθ', ὅπποτ' ἐπὶ Τρώων ἀΐοιεν ἰόντων.

[Il. 10.187-89.]

- 'Thus their sweet sleep vanished completely from their eye-lids, as they kept watch through the evil night; for they turned always towards the plain, if haply they might hear the Trojans coming on. '

§ 353. So also the pluperfect of ἐκφθεῖω with the preverb ἐκ - which suggests the completedness of an action; e.g. :



οὐ γάρ πω νηῶν ἐξέφθιτο οἶνος ἐρυθρός,  
ἀλλ' ἐνέην·

[Od. 9.163-65.]

- 'For not yet was the red wine spent out of the ships, but there was (some) in them.'

Here in this passage a sense of prior action may also be hinted.

ἀλλ' ὅτε δὴ νηὸς ἐξέφθιτο ἥια πάντα,  
καὶ δὴ ἄγρην ἐφέπεσκον ἀλητεύοντες ἀνάγκη,  
ἰχθυὺς ὄρνιθας τε,

[Od. 12.329-32.]

- 'But when all the stores were consumed from out of the ship, (then) they started wandering by necessity after the booty, fishes and birds (≠ fowl).'

§ 354. Similarly in some of the R̥g̥vedic examples, the pluperfect is also found in the sense of the completion of an action done in the past. For example, while portraying the achievements of <sup>the</sup> Maruts, the seer says -

Máruto yáddha vo bálam jánāñ acucyavītana /  
girīñ acucyavītana //

[RV. 1.37.12.]

- 'O Maruts, as your strength is great, you have cast men down on earth. So also you have made the mountains fall.'

Here the pluperfect acucyavītana is used twice in the same passage for the works done by the Maruts in days gone by. In the same way the other form of the same root  $\sqrt{\text{cya}}$  is employed elsewhere in describing the activities of the Maruts in the hymn.



yát tvesáyāmā nadáyanta párvatān divó vā pr̥sthám náryā ácucyavuh /  
vís'vo vo ájman bhayate vānaspátī rathīyántīva prá jīhīta óṣadhiḥ //

[RV. 1. 166. 5.]

- 'When they in dazzling rush have made the mountain roar, and shaken heaven's high back in their heroic strength, each sovran of the forest fears as you drive near, and the shrubs fly before you swift as whirling wheels. '

Herein too acucyavuh describes an event completed in the past, or as <sup>it</sup> they happened in the past, in connection with the present bhayate and prajihite which are used as historic present.

In the following hymn of Agni, the pluperfect aiyeh is used to signify a past completed action side by side with the perfect and aorist:

hr̥ṇīyāmāno ápa hí mād aiyeh prá me devānām vratapā uvāca /  
Índro vidvān ānu hí tvā cacákṣa tēnāhām agne ānuśiṣṭa āgām //

[RV. 5. 2. 8.]

- 'O Agni, you (have) sped from me in your anger; the protector of Gods' Laws (has) told me this. Indra who knows bent his eye upon you; O Agni, I came here instructed by him. '

Here the perfect (uvāca) and the aorist (āgām) also describe the past deeds.

Asking a question whether anybody has seen Indra or not, the seer Átreya gives his reply in the pluperfect, which shows that his seeing was finished in the past and he is now in a state of perfect knowledge about Indra. The seer says -

āvācacaṣṣam padām asya sasvárugrām nidhātīṁ ānvāyam icchān /  
āprccham anyānutá té ma āhur īndram náro bubudhānā asēma //

[RV. 5.30.2.]

- 'I have beheld his (Indra's) strong and secret dwelling, longing have sought the Founder's habitation. I asked of others, and they said in answer, "May we, O awakened men, attain Indra." '

Apart from āvācacaṣṣam which describes a remote past action (completed), the imperfect āprccham is used to signify a durative tense. āhur, a perfect, also refers to a past event. The optative asēma denotes a wish.

4. To refer to the priority of a past event to another past event.

§ 355.

Sometimes the pluperfect denotes an action or event that took place prior to another past action or event. In this case the subsequent action is described normally by <sup>the</sup> aorist, and occasionally by <sup>the</sup> imperfect, while the pluperfect is sometimes employed in such cases when the action, or series of actions, <sup>is</sup> already concluded before the past moment or period of time with which it is associated. It is to be noted here that it is, at times, difficult to draw a sharp line of demarcation between 'a past completed action' (as described above) and a 'priority'. In a sense, both are past completed actions, but when an action is considered to have taken place before (i.e. prior to) another (past) action, it is also expressed by the pluperfect. Sometimes they may overlap each other. This prior action may be expressed by putting

the pluperfect either in the subordinate clauses, or by using some adverbs of time, or by sequence of action where the subsequent action depends on the prior action. In some (rare) cases the pluperfect is found in the principal clause.

§ 356. In the following passage the action denoted by the pluperfect in the subordinate clause precedes that of the principal clause expressed by the aorist; e.g. :

τὸ δὲ νῆπιος οὐκ ἐνόησεν,  
ὥς οἱ ὑπ' εἰροπόκων ὄλων στέρνοισι δέδεντο.

[Od. 9.442-43.]

- 'But the foolish (i.e. the master of the sheep) did not perceive this that they (i.e. Odysseus' men) had been bound under the breasts of the woolly sheep.'

Here the contrast between the two actions is sharp. The aorist describes a single event, while the pluperfect denotes an earlier action. But in the other example quoted below the condition is not the same. The earlier action, expressed by the pluperfect, depends on the sequence of actions; e.g. :

αἱ μὲν ἄρ' ἔντοσθεν λιμένος κοίλοιο δέδεντο  
πλησῖαι· ...  
αὐτὰρ ἐγὼν οἷος σχέθον ἔξω νῆα μέλαιναν.

[Od. 10.92-93 & 95.]

- 'Then the ships were fastened tightly within the hollow harbour close together, ... but I kept mine on the outside.'



There is a contrast here between pluperfect and imperfect:

"The other ships were already quite secure inside ..."

So also the following passages:

χαλκῆῳ δ' ἐν κερᾶμιν δέδετο τρισκαίδεκα μῆνας·  
[Il. 5.387.]

- 'But he was (in fact) bound for thirteen months in a brazen jar.'

αὐτὰρ ὁ μῆρινθον βάλε παρ πόδα, τῇ δέδετ' ὄρνις·  
[Il. 23.866.]

- 'But he struck the cord with which the bird was bound by the foot.'

ὁ δὲ τῆος ἐνὶ μεγάροις Φυλάκοιο  
δεσμῷ ἐν ἀργαλέῳ δέδετο, ...  
[Od. 15.231-32.]

- 'But he (Melampus) meanwhile was bound with harsh bonds in the house of Phylaeus ...'

περὶ δὲ κνήμησι βοείας  
κνημίδας ῥαπτὰς δέδετο, ...  
[Od. 24.228-29.]

- 'And he was bound with ox-hide leggings tied (or sewn) round the calves of his legs. ...'

§ 357. In a similar way, the pluperfect passive of ἐφάπτω, though could also be interpreted as stative, indicates an earlier event, e.g. :

ὁ δ' ἔπειτα θεοῖς εὐχέσθαι ἀνώγει  
πᾶσας ἐξελεῖν· πολλῶσι δὲ κήδε' ἐφῆπτο.  
[Il. 6.240-41.]



- 'And he (Hector) then ordered all to pray, in due order, to the gods; but sorrows had already been hung over many.'

τὸ δὲ νῆπιοι οὐκ ἐνόησαν,  
ὥς δὴ σφιν καὶ πᾶσιν ὀλέθρου πεύρατ' ἐφῆπτο.

[Od. 22.32-33.]

- 'But the foolish ones did not understand this, that the cords of destruction had been indeed made fast over them all.'

§ 358. Here πεπόλιστο is used in a subordinate clause and refers to an earlier action (Cf. the negative and adverbial particle), and the aorist describes a single event:

Δάρδανον αὖ πρῶτον τέκετο νεφεληγερέτα Ζεὺς,  
κτίσσε δὲ Δαρδανίην, ἐπεὶ οὐ πῶ "Ἴλιος ἱρὴ  
ἐν πεδίῳ πεπόλιστο πόλις μερόπων ἀνθρώπων,  
ἀλλ' ἔθ' ὑπὸ ρείας ᾤκεον πολυκίδακος "Ιδης.

[Il. 20.215-18.]

- 'And the cloud-gatherer Zeus first begot Dardanus, and he founded Dardania, since the holy Ilion, city of mortal men, had not yet been founded in the plain, but still they inhabited upon the roots of many fountained Ida.'

§ 359. In a similar way, τέτραπτο in the extracts quoted below denotes an earlier action, and the aorist shows the outcome of the earlier action:

Ἀλάντος δὲ πρῶτος ἀκόντισε φαίδιμος Ἑκτωρ  
ἔγχει, ἐπεὶ τέτραπτο πρὸς ἰθύ οἶ, οὐδ' ἀφάρτε,  
τῇ ῥα δῶα τελαμῶνε περὶ στήθεσσι τετάσθην.

[Il. 14.402-04.]

- 'First glorious Hector pushed against Aias with his spear, as he had turned straight against him, and did not miss him, where the two belts were stretched.'

In the following passage the association of ἤδη with the pluperfect refers to an earlier action:

αὐτὰρ ἐμὸν κῆρ  
χαῖρ', ἐπεὶ ἤδη μοι κραδίη τέτραπτο νέεσθαι  
ἄψ' οἴκονδε ...

[Od. 4.259-61.]

- 'But my soul was glad, since my heart was already turned to go back to my home.'

§ 360. After verbs of knowing, saying, etc. the pluperfect may refer to an earlier action; e.g.:

ὦς ἄρα τις εἴπεσκε, τὰ δ' οὐκ ἔσαν ὥς ἐτέτυκτο.

[Od. 4.772 = 13.170 = 23.152.]

- 'Thus then someone said that they did not know these things how they had been wrought.'

So also in the following the pluperfect, used in a relative clause, might refer to an earlier action already completed; e.g.:

τοῖσιν δ' ἡγεμόνευ' ἱερὸν μένος Ἀλκινόοιο  
Φαιήκων ἀγορήνδ', ἣ σφιν παρὰ νηυσὶ τέτυκτο.

[Od. 8.4-5.]

- 'And the strong and mighty Alcinous led the way to the assembly place of the Phaeacians which had been made for them hard by their ships.'

ἡμὲν ἀπέκλησας βητάρμονας εἶναι ἀρίστους,  
ἥδ' ἄρ' ἐτεῖμα τέτυκτο·

[Od. 8.383-84.]

- 'In truth, you have boasted that (the Phaeacians) were the best dancers, and certainly your words were fulfilled.'

§ 361. The pluperfects of some verbs of dying and destroying also show a prior completed action. For example, ἐφθίετο in the passage cited below describes an action done and completed in the (remote) past and therefore prior to the main action:

τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων  
ἐφθίεθ', οἳ οἱ πρόσθεν ἅμα τράφεν ἡδὲ γέγοντο  
ἐν Πύλῳ ἡγαθέη, μετὰ δὲ τριτάτοισιν ἔνασσαν.

[Il. 1.250-52.]

- 'But to him two generations of vocal men had already passed away, who were bred and were with him before in heavenly Pylos, while he was ruling among the third.'

§ 362. The pluperfect in the following line, used along with the perfect participle and imperfect, describes an earlier past action. The perfect participle also describes a past action and the imperfect a durative action; e.g. :

δὴ τότε γ' ἀτρέμας εὔδε, λελασμένος ὅσσ' ἐπεπόνθει.

[Od. 13.92.]

- 'Then he was sleeping without fear, having forgotten all the things that he had suffered.'

- § 363. Of the many occurrences of the pluperfect of βάλλω, one is used to refer to an earlier action. Here the pluperfect occurs in the **ὅτε** - clause; e.g.:

τλῆ δ' Ἥρη, ὅτε μιν κρατερὸς πάϊς Ἀμφιτρύωνος  
δεξιτερὸν κατὰ μαζὸν ὀϊστῶ τριγλῶχινι  
βεβλήκει·

[Il. 5. 392-94.]

- 'So suffered Hera, when the valliant son of Amphitryon had hit her on the right breast with a three-barbed arrow.'

The pluperfect here also denotes an action completely finished in the past. Here the suffering of Hera depends on her being smitten first.

- § 364. But in the following εἶρητο describes a past event prior to another in the principal sentence:

οὐ πω πᾶν εἶρητο ἔπος, ὅτ' ἄρ' ἤλυθον αὐτοί.

[Il. 10. 540.]

- 'Every word had not yet been spoken, when in fact they came.'

οὐ πω πᾶν εἶρητο ἔπος, ὅτε οἱ φίλος υἱὸς  
ἔστη ἐνὶ προθύροισι.

[Od. 16. 11-12.]

- 'Every word had not yet been spoken, when his own dear son stood in the doorway.'

οὐ πω πᾶν εἶρητο, ὅτ' ἄρ' Ἀμφινόμοσ' ἶδε νῆα.

[Od. 16. 351.]

- 'Every word had not yet been spoken, when Amphinomus saw a ship.'



5. To express a final action in a series of actions.

§ 365. The use of pluperfect is also found to express a final action (or occurrence) in a series of actions (or occurrences). Sometimes the earlier actions are tentative, incipient, and even unsuccessful. In contrast with these, the last action expressed by the pluperfect is final, decisive, and successful. The events of this series are described either by the imperfect or by the aorist, or sometimes by both. But the pluperfect is used finally to denote the ultimate success of those actions. Sometimes in a series of reciprocal actions (where two agents are involved in the action) the pluperfect is employed to express a definite final result. This final result is illustrated in the pluperfect of βέλλω which is employed at the end of a series of actions along<sup>23</sup> with the imperfect and aorist; e.g. :

αὐτὸς ἐσὺλα τόξον ἔθεον ἱθάλον αἰγὸς  
ἀγροῦ, ὃν ῥα ποτ' αὐτὸς ὑπὸ στέρνοιο τύχησας  
πέτρης ἐκβαίνοντα δεδεγμένος ἐν προδοκῇσι  
βεβήκει πρὸς στήθος· ὃ δ' ὕκτιος ἔμπεσε πέτρῃ.  
[Il. 4.105-08.]

Here the imperfect, aorist, and pluperfect describe different types of actions whose culmination is achieved by the pluperfect. When Pandarus unsheaths his polished bow, it is described thus: the bow was made from the horns of an ibex; in order to get it, Pandarus laid in an ambush, and he had lain in wait there for the beast, and at last, he caught it, and finally had hit (or did hit) it in the breast.

In this way βεβλήκει is the culmination of previous actions.

The aorist ἔμπεσε is a supplement to βεβλήκει, not vitally connected with the act of Pandarus. δεδεγμένος also shows a past action with intensive meaning ('waited eagerly'). The participial aorists culminate in the pluperfect.

Similarly in the following passage βεβλήκει describes the definite successful action of a series of actions.

τοῦ δ' Ἀντιφός ἀλοιοθήρηξ  
Πριαμίδης καθ' ὁμίλην ἀκόντισεν ὄξείῃ δουρί.  
τοῦ μὲν ἄμαρθε, ὃ δὲ Λεύκον, Ὀδυσσεύος ἐσθλὸν ἑταῖρον,  
βεβλήκει βουβῶνα, νέκυν ἑτέρωσ' ἔρποντα.

[Il. 4.489-92.]

The context says that Aias slaw ( ἐξενόριξεν ) Simoeisius, and in return Antiphus, aiming at him, threw ( ἀκόντισεν ) his sharp spear amid the throng. He missed ( ἔμαρτε ) him, but he did hit ( βεβλήκει ) Leucus in the groin. Although Antiphus missed his aim to hit Aias, he has been successful in hitting at least, one of the leaders of the Greeks who is the companion of Odysseus. So his aim is not unsuccessful, it is definite and successful; hence the use of the pluperfect at the end of a series of actions.

- § 366. In the account of the fight and the list of slayers and slain at the beginning of the Iliad V, the imperfect and the aorist are employed for the simple narration of events without referring to any particular incident.

But in the case of Meriones and Phyleus' son the process of using tenses seems to be different. The slaying of Phereclus by Meriones is expressed by the pluperfect thus:

τὸν μὲν Μηριόνης, ὅτε δὴ κατέμαρπτε διώκων,  
βεβλήκει γλουτὸν κατὰ δεξιόν· ἡ δὲ διαπρὸ  
ἀντικρὺ κατὰ κύστιν ὑπ' ὀστέον ἤλυθ' ἀκωκή·  
γυνῆς δ' ἔριπ' οἰμώξας, θάνατος δέ μιν ἀμφεκάλυψε.  
[II. 5. 65-68.]

The sequence of this passage begins at l. 59 ( Μηριόνης δὲ Φέρεκλον ἐνήρατο ...) where the aorist ( ἐνήρατο ) is used to describe the simple narration of the slaying of Phereclus by Meriones. Then ll. 60-64 are parenthetic. Here βεβλήκει terminates the series of Meriones' actions. Meriones first ran ( διώκων ) after Phereclus and then he came up with ( κατέμαρπτεν ) him, and finally he struck ( βεβλήκει ) him on the right buttock; and this is his final conclusive action. The subsequent events arising out of his final action, but not vitally connected with it, are expressed by the aorists ἤλυθε, ἔριπτε and ἀμφεκάλυψε. Exactly in the same way when the killing of Pedaeus by Phyleres' son is set forth, the aorist ( ἔπεφνε ) in Πήδαλον δ' ἄρ' ἔπεφνε Μέγης ... (l. 69) is used; but when his success in hitting Pedaeus is mentioned along with his other actions connected with it, the pluperfect is employed to denote the final achievement of the actions of Phyleus' son in the following lines:

τὸν μὲν Φυλεΐδης δουρικλυτὸς ἐγγύθεν ἐλθὼν  
βεβλήκει κεφαλῆς κατὰ ἵνσον ὀξείῃ δουρὶ·  
ἀντικρὺ δ' ἄν' ὀδόντας ὑπὸ γλῶσσαν τὰ με χαλκός·  
ἥριπε δ' ἐν κονίῃ, ψυχρὸν δ' ἔλε χαλκὸν ὀδοῦσιν.

[II. 5. 72-75.]



The son of Phyleus (i. e. Megas) first went ( ἔλθων ) before him, and then he caught up with this man (i. e. Pedaeus), and finally struck ( βεβλήκει ) him with his sharp lance on the nape of the neck, and this is his final successful action

Again in the same book, βεβλήκει, found at the end of a reciprocity of action between Sarpedon and Tlepolemus, indicates a definite result e g :

ὁ μὲν βάλεν αὐχένα μέσσον  
 Σαρπηδῶν, αἶχμή δὲ διαμπερὲς ἦλθ' ἀλεγεινή·  
 τὸν δὲ κατ' ὀφθαλμῶν ἔρεβεννή νύξ ἐκάλυψε.  
 Τληπόλεμος δ' ἄρα μηρὸν ἀριστερὸν ἔγχευ μακρῷ  
 βεβλήκειν, αἶχμή δὲ διέσσυτο μαιμῶσα,  
 ὅστέω ἐγχριμψθεῖσα, κατῆρ δ' ἔτι λοιγὸν ἄμυνεν.

[II 5 657-62 ]

Sarpedon struck ( βάλε ) Tlepolemus and in return Tlepolemus also (did) hit ( βεβλήκει ) him. The other actions expressed by ἦλθε, ἐκάλυψε, διέσσυτο, and ἄμυνε, though arising out of the former two actions, are not vitally connected with βάλε and βεβλήκει.

Similarly in

τὸν δ' Αἴας καὶ Τεῦκρος ὁμαρτήσανθ' ὁ μὲν ἰῶ  
 βεβλήκει τελαμῶνα περὶ στήθεσσι φαεινὸν  
 ἀσπίδος ἀμφιβρότης·

[II 12 400-02 ]

Here the form βεβλήκει is used with reference to βάλε in l 387 ( Τεῦκρος δὲ Γλαῦκον βάλε ), and then he (Teucer) did



hit (or had hit) him. The actual reference to ὀμαρτήσαντε is found in II. 370-71 ( ὥς ἄρα φωνήσας ἀπέβη Τελαμώνιος Αἴας, καὶ οἱ Τεῦκρος ἦε ... ) and in I. 377 ( σὺν δ' ἐβάλλοντο μάχεσθαι... ). This pluperfect is contrasted with Αἴας δ' ἀσπίδα νύξεν (I. 404), where νύξεν relates a simple action.

In the fight between Hector and Aias, βεβλήκει indicates a decisive blow which is described thus:

τὸν μὲν ἔπειτ' ἀπιδόντα μέγας Τελαμώνιος Αἴας  
 χερμαδίῳ, τὰ ῥα πολλά, θοάων ἔχματα νηῶν,  
 παρ' ποσὶ μαρναμένων ἐκυλίνδετο, τῶν ἔν' αἰέρας  
 στῆθος βεβλήκει ὑπὲρ ἄντυγος ἀγχόθι δειρῆς,  
 στρόμβον δ' ὥς ἔσσευσε βαλὼν, περὶ δ' ἔδραμε πάντη.  
 [II. 14. 409-13.]

Hector first cast his spear at Aias, and Aias in return smote Hector with a stone, and he was successful, because he really did hit him.

In the same way, βεβλήκει shows the final action in the following passage:

Ἕκτορα δ' Ἰδομενεὺς μετὰ Αἰήτιον ὀρμηθέντα  
 βεβλήκει θώρηκα κατὰ στῆθος παρὰ μαζόν.  
 ἔν' καυλῷ δ' ἔδγη δολιχὸν δόρυ, τοῖ δὲ βόησαν  
 Τρῶες.  
 [II. 17. 605-08.]

The sequence begins at I. 597. First, Boeotian Peneleos was smitten ( βλήτο, I. 597) with a spear by Polydamas; and secondly, Hector wounded ( οὔτασε, I. 601) Leitus in close fight; and when Hector went in chase of him (Leitus), Idomeneus did hit ( βεβλήκει ) him

(Hector), which is the final conclusion of these series of actions.

So too in the Odyssey:

ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκόντισαν ὡς ἐκέλευεν,  
 ἰέμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνη.  
 τῶν ἄλλος μὲν σταθμὸν ἐϋσταθέος μεγάροιο  
 βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν·  
 ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.

[Od. 22 255-59 of which 256-59=273-76.]

After the speech of Agelaus, his friends began to hurl their spears

( ἀκόντισαν ), although Athene made them all vain ( ἐτώσια θῆκεν )

One of them smote ( βεβλήκει ) the pillar, another man hit the close-fitting door, and the third struck upon the wall. They aimed at a man, but, in fact, they hit a pillar.

κτῆσιππον δ' ἄρ' ἔπειτα βοῶν ἐπιβουκόλος ἀνὴρ  
 βεβλήκει πρὸς στῆθος, ἐπευχόμενος δὲ προσηύδα.

[Od. 22. 285-86.]

Here the incident of fighting with one another is recounted (Cf. Il. 277 ff.)

First, Amphimedon smote ( βάλε, l. 277) Telemachus, and

Ctesippus grazed ( ἐπέγραψεν, l. 280) the shoulder of Eumaeus, and

then Odysseus and his company hurled ( ἀκόντισαν, l. 282) their sharp spears into the throng of the wooers, and Odysseus smote

( βάλε, 283) Eurydamus; and after that, the herdsman of the cattle hit ( βεβλήκει ) him (Ctesippus) in the breast. Here ends the final action of this incident.

§ 367. In a similar way, the pluperfect of παλάσσω is also found at the end of a series of actions, as in the following examples:

τὸν δ' ἰθὺς μεμαῶτα μετῶπιν ὀξέει δούρι  
νύξ', οὐδὲ στεφάνη δόρυ οἱ σέθεν χαλκοβάρεα,  
ἀλλὰ δι' αὐτῆς ἦλθε καὶ ὀστέον, ἐγκέφαλος δὲ  
ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμαῶτα.

[II. 11. 95-98.]

πεπάλακτο stands at the end of a series of actions. Agamemnon rushed at Oileus. He smote (νύξε) him on his forehead with his spear. The spear went through (ἦλθεν) the skull, and in consequence, his brain was shattered completely (πεπάλακτο) within. δάμασσε shows a different action - "and so he did slay him" (aor.)

ἔνθ' αὖ Πειριθόου νίδος, κρατερὸς Πολυπόϊτης,  
δούρι βάλεν Δάμασον κυνέης διὰ χαλκοπαρῆου·  
οὐδ' ἄρα χαλκεῖη κόρυς ἔσχεθεν, ἀλλὰ διακρὸ  
αἰχμῇ χαλκεῖη ῥῆξε' ὀστέον, ἐγκέφαλος δὲ  
ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμαῶτα.

[II. 12. 182-86.]

Here Polypoetes smote (βάλε) Damasus through the helmet with cheek pieces of bronze, and the point of bronze broke (ῥῆξε) the bone, and all his brain was shattered (πεπάλακτο) within.

δάμασσε same as before:

οὐδ' ἄρα χαλκεῖη κόρυς ἔσχεθεν, ἀλλὰ δι' αὐτῆς  
αἰχμῇ ἱεμένη ῥῆξε' ὀστέον, ἐγκέφαλος δὲ  
ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμαῶτα.

[II. 20. 398-400.]



Here πεπδάλακτο shows the final point of the action. Achilles pierced Demoleon in the temple through the helmet (νόξε κατὰ κρόταφον, κυνέης διὰ χαλκοπαρήου, I. 397). And by that, the brazen helmet did not hold firm (οὐδ' ἔσχεθε ), but the spear-point sped (ἰεμένη ) through it, and broke (ῥήξε ) the bone, and as a result, all the brain was shattered ( πεπδάλακτο ) within.

Ὡς ἄρα φωνήσας ἔμασεν καλλίτριχας ἵππους  
μόστιγι λιγυρῇ· τοῖ δὲ πληγῆς ἄγοντες  
ῥίμφ' ἔφερον θεὸν ἄρμα μετὰ Τρῳάας καὶ Ἀχαιοῦς,  
στεύβοντες νέκυάς τε καὶ ἀσπίδας· αἵματι δ' ἄξων  
νέρθεν ἅπας πεπδάλακτο καὶ ἄντυγες αἶ περι δόφρον,  
ἃς ἄρ' ἄφ' ἱππέων ὀπλέων ῥαθάμιγγες ἔβαλλον  
ἃί τ' ἀπ' ἐπισσώτρων. [Il 11. 531-37 = Cf. Il 20. 497-502.]

Cebriones hit ( ἔμασε ) the horses, and the horses bore ( ἔφερον ) the chariot amid the Trojans and Achaeans, and the axle was shattered ( πεπδάλακτο ) beneath with blood on the rims round about the car. This is the consequence of the action performed before. Similarly in Il. 20. 497-502, which is similar to this passage.

§ 368. But in the following passage the perfect participle and pluperfect forms of παλάσσω are used. The former expresses Odysseus' state while the latter shows a completed action in a series of action:

εὔρεν ἔπειτ' Ὀδυσῆα μετὰ χταμένοισι νέκυσσι,  
αἵματι καὶ λύθρῳ πεπαλαγμένον ὥστε λέοντα,  
ὃς ῥά τε βεβρωκῶς βοὸς ἔρχεται ἀγραύλοιο·  
πᾶν δ' ἄρα οἱ στήθεός τε παρήϊά τ' ἀμφοτέρωθεν  
αἱματόεντα πέλει, δεινὸς δ' εἰς ὅπα ἰδέσθαι·  
ὥς Ὀδυσσεὺς πεπδάλακτο πόδας καὶ χεῖρας ὑπερθευ.

[Od 22 401-406.]



Here the pluperfect is used after the simile, which follows a series of actions equally applicable to Odysseus. After the speech of Telemachus, Eurycleia first opened ( ὤρεεν ) the doors, and hastened ( βῆ ) to go, and she at last found ( εὔρεεν ) Odysseus, besmeared (the perfect participle) with blood and gore, and like a lion who . . . . . Odysseus was really shattered (pluperfect), in his feet and hands. The perfect participle describes the condition of Odysseus in which Eurycleia found him, while the pluperfect emphatically repeats the statement by means of a simile, and the aorists are instantaneous.

§ 369. In the R̥gveda, a similar use of the pluperfect is also noticed.

In expressing various actions of the Dawns, the seer says -

Ud āpaptannārunā bhānāvo vṛthā svāyūjo āruṣīr gā ayuksata /  
akṛannuṣāso vayunāni pūrvathā rus antam bhānum anuṣīr āsis'rayuh //

[RV. 1 92. 2 ]

Here the pluperfect āsis'rayuh is the final achievement of the actions of the Dawns amid the series of actions expressed by the aorists

(apaptan, ayuksata add akṛan). The Dawns have raised (akrata) their banners; they <sup>manifest</sup> ~~have spread~~ (an̄jate) their shining light; they have thrown (apaptan, lit. fallen) the rosy beams of light <sup>upwards;</sup> they have yoked (ayuksata) the red cows properly to carry the sun-beams and they have brought (akran) knowledge to the world and in this way finally the Dawns have attained (āsis'rayuh) radiant refulgence. In the first hymn, the aorist (akrata) and present (an̄jate) tenses are used, while in the present hymn

The aorist and the pluperfect are employed. In all these actions expressed by the aorist, the pluperfect stands at the end and shows the final achievement of the Dawns.

5. The pluperfect as a simple preterite tense corresponding to the present of the perfect.

§ 370. The overwhelming majority of occurrences of the pluperfect shows a simple preterite tense; with most of these verbs the perfect is used with present meaning. In some of these examples the intensive force is prominent, while in others the intensive meaning has diminished. Some of the examples refer to a state located in the past. But the 'stative' nature of these pluperfects is reduced to a single juncture so that the pluperfect refers not to a state but to an action at a single point of time. It can be interpreted as a simple past occurrence. In some cases, corresponding to the perfect indicative, the pluperfect meaning is weakened. Originally these examples might have expressed a violent or intense emotion, but then it became a simple past tense. These examples are mostly found in the description of works of art. In an extended context these pluperfects are usually used with the imperfect and the aorist, and in such cases, a difference is brought out when the three tenses stand in contrast to each other. The imperfect implies incompleteness, a general action in its development while the aorist gives the result of the action as a particular instance.

The pluperfect, on the other hand, suggests the attainment of the action as an accomplished fact in relation to the other tenses. The action described by the pluperfect in such a case, is presented where the expression of completion and/or sequence is essential.<sup>24</sup> The following examples will demonstrate the case in point.

(i) Plusquamperfectum Intensivum.

§ 371. As was just said, in some cases the meaning of the pluperfect, used in a preterite sense, is greatly intensified. Like the perfect indicative, the intensive meaning of these pluperfect forms can be gathered either from the context, or from the presence of some emphatic particle associated with the pluperfect. These pluperfects are chiefly found in the narrative passages along with the two other past tenses - imperfect and aorist - in an extended context. It is to be noted that the intensive meaning and the completedness of an action are not mutually exclusive. For instance, γεγήθει in the following means - "was in fact full of joy" and it equally expresses the completeness of the persons' feelings.

γεγήθει δὲ φρένα Νηλεΐς,  
οὕνεκά μοι τύχε πολλὰ νέφ' πολέμοιός τε κιδόντι.

[Il 11. 683-84.]

- 'And Neleus was in fact glad at heart, because much spoil had fallen to me when going as a young man into the war.'



ὣς Αἰνεία θυμὸς ἐνὶ στήθεσσι γαγῆθαι,  
ὣς ἶδε λαὸν ἔθνος ἐπισπόμενον ἑστ' αὐτῷ.

[Il. 13. 494-95.]

- 'Even so the heart of Aeneas was in fact glad in his breast, when he saw the throng of the host that followed after him.'

§ 372.

In a set phrase - φρεσὶ γὰρ κέχρητ' ἀγαθοῖσι  
(Od. 3. 266; 14. 421; 16. 398) - used as a sort of parenthetical construction in a subordinate clause, the pluperfect expresses an intensive meaning: 'for she (Clytemnestra) had indeed a good understanding heart.' In all cases the earlier verb is <sup>an</sup> aorist which narrates an event as a single occurrence, and the pluperfect gives the reason in support of that action.

§ 373.

Like the perfect indicative, the pluperfect forms of οἶδα also show an intensive meaning, although in some cases the intensive meaning is blurred. But in the following, the intensive force can be gathered from the context:

εἰ γὰρ ἐγὼ πάντας ἤδε' ἐνὶ φρεσὶ πευκαλίμῃσιν,

[Il. 8. 366.]

- 'If I (Athene) knew at all these things in my intelligent mind . . . . .'

In the passage cited below the pluperfect and the perfect indicative are used side by side. The former refers to an incident that happened in the past, while the latter refers to the present situation:



ἦδεα μὲν γὰρ ὅτε πρόφρων Δαναοῖσιν ἄμυνεν,  
οἶδα δὲ νῦν ὅτε τοῖς μὲν ὁμῶς μακάρεσσι θεοῖσι  
κυδάνει, ἡμέτερον δὲ μένος καὶ χεῖρας ἔδωκεν.

[Il. 14. 71-73.]

- 'For I (Agamemnon) knew full well when he (i. e. Zeus) helped willingly the Danaans, and I know full well now when he is giving glory to them (i. e. the Trojans) equally with the blessed gods, but he has bound our might and hands.'

Here are some further examples:

ἀλλὰ θετίς τε καὶ Εὐρυνόμη ἴσαν, αἳ μ' ἐσάωσαν.

[Il. 18. 405.]

- 'But Thetis and Eurynome who saved me, knew well.'

ἐκ Διὸς ἠεὶδης τὸν ἐμὸν μόρον· ἥ τοι ἔφης γε·

[Il. 22. 280.]

- 'Did you (Achilles) in fact know my fate? In truth you said so.'

ἦδε' ἐγὼ τὰδε πάντα, πόρον δέ οἱ ὅσσ' ἐκέλευε,  
σέτον καὶ μέθυ ἡδύ·

[Od. 4. 745-46.]

- 'I (Eurycleia) in fact knew all these things, and gave him whatever he bade me, bread and sweet wine.'

ὅς ῥα τις εἶπεν, τὰ δ' οὐκ ἴσαν ὥς ἐτέτυκτο.

[Od. 4. 772 = 13. 170 = 23. 152.]

- 'Thus some one said; but they knew not at all these things how they were to be.'

αὐτὰρ ἐγὼ τὸ μὲν οὐ ποτ' ἀπίστεον, ἀλλ' ἐνὶ θυμῷ  
ἦδε', ὃ νοστήσεις ὀλέσας ἅπο πάντας ἐταίρους·

[Od. 13. 339-40.]

- 'But this I (Athene) never doubted, but I knew well in my mind that you would come back (home) after losing all your comrades.'

πάντα γὰρ εὖ ἤδησθ', ἐπεὶ ἐξ ἐμεῖς ἔκλυες αὐτῆς.

[Od. 19. 93.]

- 'For you (i. e. a handmaid to Penelope) knew well all things, since you have heard them from my lips.'

§ 374. In the following the intensive force is heightened by *περί*:

'he had in fact an all-round knowledge'; e. g.:

οὐ μὲν γὰρ τι φύγεσκε βάθειος βένθεσιν ὕλης  
κνώδαλων, ὅττι ὄλοιτο· καὶ ἔχνεσι γὰρ περιήδη·

[Od. 17. 316-17.]

- 'There was no beast that could flee from him in the deep places of the wood, when he was in pursuit; for he had in fact a good knowledge about their tracks.'

§ 375. In its meaning, the pluperfect of *ἔγνω* also behaves like the perfect indicative and expresses a 'peremptory command.' It has two forms - *ἤνώγει* and *ἄνώγει*. In all cases the tense of both the forms is past, except in some examples where *ἄνώγει*<sup>25</sup> (if the reading is considered as pluperfect) is encountered with present meaning. However, below are given only those examples that are past.

παρὰ δὲ γλαυκῶπις Ἀθήνη  
εἰδομένη κήρυκε σιωπᾶν λαὸν ἀνώγει.

[II. 2. 279-80.]

- 'And by his side flashing eyed Athene, in the likeness of a herald,  
commanded the people to be silent.'

ἰππεύσιν μὲν πρώτ' ἐπετέλλετο· τοὺς γὰρ ἀνώγει  
σφοῦς ἵππους ἔχέμεν μηδὲ κλονέεσθαι ὁμίλῳ·

[II. 4. 301-02.]

- 'He was first laying charges to the horsemen, and then he ordered them  
to keep their horses in hand, and not to be confused by the crowd.'

ὅς μιν ἀνώγει  
Τρῶσιν θυμὸν ἐγείραι, ἐπεὶ ἶδε Παλλὰς Ἀθήνην  
οἰχομένην·

[II. 5. 509-11.]

- 'Who bade him rouse the spirit of the Trojans, when he saw that  
Pallas Athene had gone.'

ὃς φάτο, καὶ Παιήον' ἀνώγειν ἰησασθαι·

[II. 5. 899.]

- 'Thus he spoke, and bade Paeon heal him.'

δεῖξαι δ' ἠνώγειν ᾧ πενθερῷ, ὅφρ' ἀπόλοιτο.

[II. 6. 170.]

- 'And he (Proetus) bade him show them to his father-in-law that  
he might perish.'

ὁ δ' ἔπειτα θεοῖς εὐχεσθαι ἀνώγει  
πάσας ἐξείης·

[II. 6. 240-41.]

- 'But he (Hector) then bade all in due order to pray to the gods.'

ἡνώγει ...  
εἶπεν, ...

[Il. 7. 386.]

- '(Idaeus) bade me say (to you).'

βῆ δ' ἰθὺς Τευκρου, βαλέειν δὲ ἔθυμός ἑ ἀνώγει.

[Il. 8. 322.]

- 'And he (Hector) went right in the direction of Teucer, and his mind urged (lit. bade) him to strike him.'

θεοῖσι δὲ θῦσαι ἀνώγει  
Πάτροκλον, δὲ ἑταῖρον.

[Il. 9. 219-20.]

- 'And bade Patroclus, his companion, offer sacrifice to the gods.'

ποτνιξ δ' αὖθ' ὁ γέρον κατελέξατο, ὡς γὰρ ἀνώγει.

[Il. 9. 690.]

- 'But the old man Phoenix laid him down there to rest, for so Achilles ordered.'

ἡνώγει δὲ μ' ἰόντα θοῇν διὰ νύκτα μέλαιναν.

[Il. 10. 394.]

- 'And bade me going through the swift black night.'

ἡνώγει Πετῆος διοτρεφέος φίλος υἱὸς  
κεῖσ' ἔμεν.

[Il. 12. 355.]

- 'The dear son of Peteas, nurtured by Zeus, bade you go there.'

ἄρ' φάτο, Μηριόνης δὲ ...  
ἦρχ' ἔμεν, ὅφρ' ἀφίκοντο κατὰ σπρᾶτόν, ἧ μιν ἀνώγει.

[Il. 13. 328-29.]



- 'So he spoke and Meriones began to go, until they arrived at the army where he bade him. (go).'

οὔτε τιν' ἐξοπίσω νεκροῦ χάζεσθαι ἀνώγει

[Il. 17. 357.]

- 'And he bade that no one should retreat back from the dead man.'

αἵματος ἄσαι τοῦ γάρ ῥα μάλιστ' ἐ θυμὸς ἀνώγει  
Ἄρηα ταλαῦρινον πολεμιστήν.

[Il. 20. 77-78.]

- 'For his spirit urged him especially to glut Ares, invincible warrior, with his blood.'

ὣς γάρ ἀνώγει  
Μηριόνης θεράπων ἀγαπήνορος Ἰδομενεὺς [Il. 23. 123-24.]

- 'So commanded Meriones, the attendant of the noble Idomeneus.'

τοξεύειν· ἥς ἄρ' ἀνώγει  
[Il. 23. 854-55.]

- 'At which then he bade them shoot.'

αὐτὰρ ὃ γ' υἱας ἄμαξαν εὐτροχὸν ἡμιονεῖην  
ὀπλίσαι ἠνώγει,  
[Il. 24. 189-90.]

- 'But he bade his sons prepare his easy-rolling chariot.'

αὐτὰρ ὃ γ' ἡμιν  
δοεῖς, καὶ ἠνώγει πέλαγος μέσον εἰς εὐβοίαν  
τέμνειν,  
[Od. 3. 173-75.]

- 'But she showed to us and bade us cleave the mid sea to Euboea. '

Ζεὺς ἐμέ γ' ἠνώγει δεῦρ' ἐλθέμεν οὐκ ἐθέλοντα.

[Od. 5. 99.]

- 'Zeus ordered me to come here against my will. '

ἔνθ' ἣ τοι Μενέλαος ἀνώγει πάντας Ἀχαιούς

[Od. 3. 141.]

- 'Then, indeed, Menelaus bade all the Achaeans. '

ἐτέρωθι δ' ἀνώγει δαῖτα κένεσθαι.

[Od. 4. 531.]

- 'And on the other side he bade them labour at a banquet. '

ὃ τέ με σχεδὸν ἀποβῆναι ἀνώγει.

[Od. 5. 357.]

- 'When she bade me leave my raft. '

Σειρήνων μὲν πρῶτον ἀνώγει θεσπεσιόων  
φθόγγον ἀλεύσασθαι καὶ λειμῶν' ἀνθεμόεντα.  
οἷον ἔμ' ἠνώγει ὅκ' ἀκούεμεν

[Od. 12. 158-59.]

- 'First she ordered us to avoid the voice of the divine Sirens, and the flowery meadow. And she bade me alone to hear the voice. '

ἐπεὶ οὐ τί μ' ἀνώγει θωρήσσεσθαι.

[Od. 12. 227.]

- 'Since she bade me not to arm myself. '

αὐτόδοιον δ' ἄρα μιν ταμίη λούσασθαι ἀνώγει  
ἐς ῥ' ἀσάμινθον βάνθ'.

[Od. 8. 449-50.]

- 'And immediately the house-keeper bade him go to the bath and wash (lit. wash having gone into the bath). '

ἐνθ' ἣ τοι μὲν ἐγὼ διερχὼ ποδὶ φευγέμεν ἡμέας  
ἠνώγεα, τοῖ δὲ μέγα νήπιοι οὐκ ἐπέθοντο.

[Od. 9. 43-44.]

- 'There indeed I gave commands that we should flee with swift foot, but they were very foolish not to obey me. '

τὸν δ' ἄψ ἠνώγεα <sup>26</sup> αὐτὴν ὁδὸν ἠγήσασθαι.  
[Od. 10. 263.]

- 'And immediately I bade him lead the same way. '

τὸν μὲν ἐγὼ προὔπεμψα σὺν ἀντιθέοις ἐτάροισι,  
Πεῖραιον δὲ μιν ἠνώγεα προτὶ οἶκον ἄγοντα  
ἐνδυκέως φιλέειν καὶ τιέμεν, εἰς ὃ κεν ἔλθω.

[Od. 17. 54-56.]

- 'Him I sent forward with my godlike comrades, and I ordered Peiraeus to take him home, and give him kindly welcome and honour him heartily until I should come. '

τρὶς μὲν ἐφωρμήθην, ἑλέειν τέ με θυμὸς ἀνώγει.  
[Od. 11. 206.]

- 'Thrice I rushed forward, and my heart urged me to grasp her. '

αὐτὰρ ἔπειτα  
Αἴγυπτόνδε με θυμὸς ἀνώγει ναυτ' ἄλλεσθαι.  
[Od. 14. 245-46 ]

- 'Then my mind bade me to sail to Egypt. '

Πηνελοπέη δ' εἶπε συβώτης ἄγχι παραστάς  
πάνθ' ὅσα οἱ φίλος υἱὸς ἀνώγει μυθήσασθαι.  
[Od. 16. 338-39.]

- 'But the swineherd came close to Penelope and told her all which her dear son bade him say to her.'

ἐνθ' ὃ γέ μ' ἠνώγει πέμψαι βασιλῆς Ἀκάστω  
ἐνδουκέως·

[Od. 14. 336-37.]

- 'Then he (i. e. Pheidon) bade them earnestly to conduct me to King Acastus.'

οὐνεκα Τηλέμαχος μὲν ἐπ' ἄγροσ, νῆα δ' ἄνώγει  
ἄστυδ' ἀποκλείειν,

[Od. 16. 330-31.]

- 'Because Telemachus was in the country and bade that the ship should sail away to the town.'

ὣς φάτο, καὶ ῥ' Εὐμαίων ἄνώγει, δῖον ὑφορβόν,

[Od. 21. 80.]

- 'Thus she said, and Eumaeus bade the goodly swineherd,'

τὴν δ' Ὀδυσσεὺς φράζεσθαι ἄνώγει δῖον ὑφορβόν  
ἔσταότ' ἄγχι αὐτῆς·

[Od. 22. 129-30.]

- 'But Odysseus bade the goodly swineherd to watch, standing close by.'

ὣς γὰρ ἄνώγει  
Τηλέμαχος, φίλος υἱὸς Ὀδυσσεύος θεοίοιο.

[Od. 20. 282-83.]

- 'Thus Telemachus commanded, the dear son of divine Odysseus.'



of sound, such as, βρυχάομαι, μηκάομαι, μῦκάομαι, and τρίζω, express an intensive meaning, the situation of occurrence being in the past. The intensity lies in indicating a prolonged and sustained noise. The examples are as follows:

βρυχάομαι:

ἀλλ' ὅτ' ἀναβρόξειε θαλάσσης ἀλμυρὸν ὕδωρ,  
πᾶσ' ἔντοσθε φάνεσκε κυκωμένα, ἀμφὶ δὲ πέτρῃ  
δεινὸν ἔβεβρύχει, ...

[Od. 12. 240-42.]

- 'But when she sucked down the salt water of the sea, it all appeared agitated within and resounded dreadfully around the rock.'

μηκάομαι:

Ἥμος δ' ἠριγένεια φάνη βοδοδάκτυλος Ἠώς,  
ἡλῆλαι δ' ἐμέμηκον ἀνήμελκτοι περὶ σηκοῦς·  
οὔθ' αὖτε γὰρ σφαραγεῖντο.

[Od 9. 437 & 439-40.]

- 'When the rosy-fingered Dawn appeared early in the morning, the ewes bleated loudly, un milked about their pens, for their udders were bursting.'

μῦκάομαι:

τοῖσιν δ' αὖτις ἔπειτα θεοὶ τέραα προῦφαινον·  
εἶρπον μὲν ῥινοί, κρέα δ' ἀμφ' ὀβελοῖσι μεμύκει.

[Od 12. 395-96.]

- 'But immediately thereupon the gods showed signs to them; the skins began to creep and the flesh on the spits cried out (lit. lowed).'

τρέζω:

τετρέγει δ' ἄρα νῶτα θρασυειδῶν ἀπὸ χειρῶν  
ἐλκόμενα στερεῶς·

[Il. 23. 714-15.]

- 'And their backs creaked, dragged violently from their bold hands.'

§ 377. Like the perfect indicative, the pluperfect of γέγωνα is also intensive. In the following passage, the intensive meaning of the pluperfect of this verb lies in its position, being last in the series of actions. For instance,

ῥῳξεν δ' ὁ γέρων, κεφαλὴν δ' ὃ γε κόψατο χερσὶν  
ὑψὸς ἀνασχόμενος, μέγα δ' οἴμῳξας ἐγεγώνει  
λίσσόμενος φίλον υἱόν·

[Il. 22. 34-35.]

- 'And the old man wailed, and beat upon his head with his hands, holding them up on high, and wailing greatly he loudly cried out (so as to be heard) entreating his son.'

Ἀτρεΐδης δ' ἔδδεισε καὶ Ἀντιλόχῳ ἐγεγώνει·

[Il. 23. 425.]

- 'And the son of Atreus was seized with fear and called out (loudly) to Antilochus.'

Τηλέμαχος δ' ἐτέρωθεν ἀπειλήσας ἐγεγώνει·

[Od. 21. 368.]

- 'But Telemachus on the other hand called aloud threateningly.'

§ 378. As in the perfect indicative, so also in the pluperfect of μίμνησκω

the meaning seems to be intensive. In the following, the presence of αἰεὶ and εὔ might have produced the effect of intensity; e.g. :

μέμνηντο γὰρ αἰεὶ  
ἀλλήλοισι ἀν' ὀμίλον ἀλεξέμεναι φόνον αἰπύν.  
[Il. 17. 364-65.]

- 'For they always remembered well to ward off utter destruction from one another in the throng.'

ὥς εὔ μέμνητ' Ὀδυσῆος,  
ἀνδρὸς κουριδίου.  
[Od. 24. 195-96.]

- 'How well she (Penelope) remembered Odysseus, the husband of her youth.'

§ 379. So also the pluperfect of ἔλπομαι, like the perfect indicative, shows an intensive meaning in the following passage:

πρὶν μὲν γὰρ μοι θυμὸς ἐνὶ στήθεσσιν ἔδολπει  
οἶον ἐμὲ φθίσεσθαι ἀπ' Ἀργεὸς ἱποβότοιο.  
[Il. 19. 328-29.]

- 'For before this time (i. e. up till now) the heart in my breast did in fact hope that I alone should perish here in Troy far away from horse-pasturing Argos.'

§ 380. The pluperfect of εἵκω has also an intensive meaning and corresponds to the perfect indicative. In the following passages, the pluperfect, used in a past sense, expresses an intensive meaning - 'was in fact like' :

μένεος δὲ μέγα φρένες ἀμφὶ μέλαιναί  
πῦρ κίπνουντ', ὅσσοι δὲ οἱ πρὶν λαμπετόωντι ἔκταν.

[Il. 1. 103-04 = Od. 4. 661-62.]

- 'And his black heart was greatly filled with rage, and his eyes were exactly like blazing fire.'

μάλιστα δὲ Νέστορι δῶ  
εἶδος τε μέγεθος τε φύην τ' ἀγχίστα ἔφκει.

[Il. 2. 57-58.]

- 'And it was most like to goodly Nestor, in form and in stature, and in build.'

Τρῶας ἔφ' ἡμετέρας εἶναι νέας, οἳ τὸ πάρος περ  
φυζακινῆς ἐλάφοισιν ἐόικεσαν, ...

[Il. 13. 101-02.]

- 'That the Trojans are coming to our ships, they who hereto before were like panic-stricken hinds ...'

ὣς φάτο, τῷ δὲ μάλ' ὤκα Ποσειδάων καὶ Ἀθήνη  
στήτην ἐγγύς ἰόντε, δέμας δ' ἀνδρεσσιν ἔκταν,  
χειρὶ δὲ χεῖρα λαβόντες ἐπιστάσαντ' ἐπέεσσι.

[Il. 21. 284-86.]

nigh

- 'So he (Achilles) spoke, but Poseidon and Athene drew<sub>Λ</sub> very quickly and stood near to him, and they were exactly alike in form to mortal men, and they clasped his hand in theirs and copledged him in words.'

Cf also the almost similar expression in the Odyssey:

... δέμας δ' ἦλκετο γυναικί.

[Od. 4. 796 = 12. 288 = 16. 157 = 20. 31.]

- '..... but in body it was exactly like a woman.'



αὐτῷ γὰρ γενεὴν ἄγχιστα ἔφκει.  
[Il. 14. 474.]

- 'For to him he was most like in race.' (when alive)

Cf. also:

οὐ μὲν γὰρ τι κακῷ εἰς ὧπα ἔφκει.  
[Od. 1. 411.]

- '..... for to look at him he did not seem at all like a wicked man.'

θεοῖσι γὰρ ἄντα ἔφκει,  
[Il. 24. 630.]

- 'For he was like the gods to look on.'

αἰεὶ γὰρ δῖφρου ἐπιβησομένοισιν ἔεικτον.  
[Il. 23. 379.]

- 'For they seemed ever like to mount upon Eumeleus' car.'

Ἕκτορά θ', ὃς θεὸς ἔσκε μετ' ἀνδράσιν, οὐδὲ ἔφκει  
ἀνδρὸς γε θνητοῦ πάϊς ἔμμεναι, ἀλλὰ θεοῖο.  
[Il. 24. 258-59.]

- 'And Hector who was a god among men and did not seem to be  
the son of a mortal man, but of a god.'

ἐν δ' ἀρχὸν ἐγὼ βάλλοντ' ἐνόησα  
Μέντορα, ἧδ' θεόν, τῷ δ' αὐτῷ πάντα ἔφκει.  
[Od. 4. 653-54.]

- 'And I saw one going on board as their leader, Mentor, or a god,  
who was in all respects like into him (Mentor).'

Cf. also:

... καὶ Μέντορι πάντα ἔφκει.  
[Od. 24. 446.]

- '..... and (who) seemed in all things like unto Mentor.'

ἀνδρὶ γε σιτοφάγῳ. οὐδὲ ἐφκει

[Od. 9. 190-91.]

- ('And was not like a man that eats bread).'

Ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἐφκει  
οἷά ποτε Τροίηνδε κιῶν κατέλειπεν Ὀδυσσεύς.

[Od. 16. 238-39 = 19. 7-8.]

- 'I have placed them out of the smoke, since they were no longer  
like those which Odysseus left while going to Troy.'

τὸν μὲν ἐγὼ πρὸς δῶματ' ἄγων ἐὺ ἐξεΐνισσα,  
ἐνδουκέως φιλέων, πολλῶν κατὰ οἶκον ἐόντων,  
καὶ οἱ δῶρα πόρον ξεινήϊα, οἷα ἐφκει.

[Od. 24. 271-73.]

- 'So I took him to my house, and entertained <sup>him</sup> well, loving him  
heartily, with the rich store that was within, and I gave him gifts  
of hospitality, such as were befitting.'

§ 381. But in the following ἐκ gives the intensive meaning of

ἐπεφκει:

οὐδ' ἄλοχος πολὺδωρος, ἐχέφρων Πηνελόπεια,  
κῶκυς ἐν λεχέεσσιν ἐὼν πόσιν, ὥς ἐπεφκει,  
ὀφθαλμοῦς καθελοῦσα. τὸ γὰρ γέρας ἐστὶ θανόντων.

[Od. 24. 294-96.]

- 'Nor <sup>did</sup> his (Odysseus's) wife, richly-dowered, the prudent Penelope  
waile~~d~~ for her husband on her bed, as was indeed right at that time, when  
she had closed his eyes, for that is the gift of the dead.'

§ 382. In a similar way, some verbs of fearing also suggest an intensive meaning. As, for instance, the pluperfect of *δέδοικα*, like its corresponding perfect indicative, also shows an intensive meaning in the following passages:

ὄφρα μὲν ἐς πόλεμον πωλέσκετο ὄϊος Ἀχιλλεύς,  
οὐδέ ποτε Τρῶες πρὸ πυλῶν Δαρδανιδῶν  
οἴχνεσκον· κείνου γὰρ ἐδέδισαν ὄμβριμον ἔγχοις·  
νῦν δὲ ἐκδὲς πόλιος κοίλῃς ἐπὶ νηυσὶ μάχονται.

[Il. 5. 788-91.]

Here *ἐδέδισαν* means "(for they) were very much afraid (or really scared)". It simply describes the mental condition of the  
of  
Trojans after hearing the valour of Achilles.

οὐδ' Ἀχιλλῆα ποθ' ὥδέ γ' ἐδέδιμεν, ὄρχαμον ἀνδρῶν,  
ὃν πέρ φασι θεᾶς ἐξ ἔμμεναι.

[Il. 6. 99-100.]

- 'We did not at all fear Achilles so much, that leader of men, who, they say, is born of a goddess.'

τοῦ δ' γε τεύχε' ἔχων προκαλίζετο πάντας ἀρίστους·  
οἱ δὲ μάλ' ἐτρόμεον καὶ ἐδέδισαν, οὐδέ τις ἔτλη.

[Il. 7. 150-51.]

- 'He (Ereuthalion) wearing this armour challenged all the best men but they trembled very much and were (greatly) afraid, nor did anyone dare.'

δέδειε<sup>27</sup> γὰρ μὴ λαιμόν ἀποτμήξειε σιδήρῳ.

[Il. 18. 34.]

- 'For he (Antilochus) was very much afraid lest he (Achilles) should sever his throat with the knife. '

Here δεῖδαι gives a past emphatic sense in a series of past events before and after this line.

“Ὡς φάτο, σὺν δὲ γέροντι νόος χύτο, δεῖδαι δ' αἰνῶς.  
[Il. 24. 358.]

- 'So he (i. e. the herald) spoke, and the mind of the old man was confounded and he was greatly afraid. '

καὶ καὶ τὰς ὁμῶν ἀνδρῶν ἐπὶ πειρησάμεν,  
ὅπως ἔσται τις καὶ τῶν καὶ ἀνδρῶν θυμῷ,  
ὅς τις εἴη ἀνδρῶν, καὶ δ' ἀνδρῶν τοῖον ἴδμεν.

[Od. 16. 305-07.]

- 'And further we might make trial of many a one of the surviving men, and see where any of them happens to be and share us at heart, and who does not heed and dishonour you, so noble a man as you are. '

οἱ δὲ καὶ αὐτοὶ  
οὔτε βίας Τρώων ὑπεδεῖδισαν οὔτε ἰωκῆς.

[Il. 5. 520-21.]

- 'But they themselves also dreaded neither the forces, nor the shouts of the Trojans. '

§ 383. So also the pluperfect of ῥιγέω and φοβέω:

Τρῶες δ' ἐρριγησαν, ὅπως ἴδον αἰδῶλον ὄφιν  
κεῖμενον ἐν μέσσοισι.

[Il. 12. 208-09.]



- ' And the Trojans shuddered when they saw the wriggling snake lying in the midst of them. '

αἰεὶ γὰρ μοι θυμὸς ἐνὶ στήθεσσι φέλοισιν  
ἔρριγχι μὴ τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν  
ἔλθῶν·

[Od. 23. 215-17. ]

- 'For always my heart in my dear breast was full of dread, lest some man should come and deceive me with his words. '

αὐτὰρ δ βῆ δ' ἰέναι μετὰ Παιονας ἱπποκορυστάς,  
οἳ δ' ἔτι πᾶρ ποταμὸν πεφοβήατο δινήεντα.

[Il. 21. 205-06. ]

- 'But he (Achilles) went his way after the Paeonians, horse-warriors, who were still huddled in rout along the eddying river. '

§ 384. βεβρόθει, in the passage quoted below, stresses the enormous quantity of things that the ship contains and thereby suggests an emphatic sense:

πολλοὶ δ' ἔσαν ἄνδρες ἐν αὐτῇ,  
βεβρόθει δὲ σάκεσσι καὶ ἔγχεσιν ἀμφιγυίοισι·

[Od. 16. 473-74. ]

- 'There were many men in her (the ship) and the ship was very heavy with shields and double-pointed spears. '

§ 385. The pluperfect of μέλω is the past of the perfect, and like the perfect indicative, it also expresses an intensive meaning e. g. :

αὐτὸς γάρ σφιν δῶκεν ἄναξ ἀνδρῶν Ἀγαμέμνων  
νῆας ἐϋστέλμους περᾶν ἐπὶ οἶνοπα πόντον  
Ἀτρεΐδης, ἐπεὶ οὐ σφί θαλάσσια ἔργα μεμῆλει.

[Il. 2. 612-14.]

- 'For Agamemnon, King of men, and son of Atreus, gave to them well-benched ships to cross over the wine-coloured deep sea, since sea affairs had not really been a care to them.'

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρχον ἔντο  
μνηστῆρες, τοῖσιν μὲν ἐνὶ φρεσὶν ἄλλα μεμῆλει,  
μολπή τ' ὀρχηστὺς τε.

[Od. 1. 150-52.]

- 'But when they (i. e. the wooers) had put from them the desire of drinking and eating, to them other things were indeed a great care, both song and dancing.'

ἦ νῦ τοι οὐκέτι πάγχυ μετὰ φρεσὶ μέμβλετ' Ἀχιλλεύς;

[Il. 19. 343.]

- 'Has Achilles now no longer in any way been a concern to you in your mind?'

μέμβλετο γάρ οἱ τεῦχος ἐϋδομήτοιο πόληος.

[Il. 21. 516.]

- 'For the wall of the well-built city was a great care to him (Apollo).'

φόνος δέ οἱ οὐκ ἐνὶ θυμῷ  
μέμβλετο.

[Od. 22. 11-12.]

- 'But death was not at all a care to him (i. e. Odysseus) in his mind.'

§ 386. So also the pluperfect of μάω:

Φόρκυς ... καὶ Ἀσκάνιος ...  
... μέμασαν δ' ὁσμῶνι μάχεσθαι.

[Il. 2. 862-63.]

- 'Phorcys and Ascanius were (greatly) eager to fight in the press of battle.'

Cf. also the same line which occurs in Il. 8. 56 with the addition of καὶ ὥς ἂν δέ.

ἐν δ' ἄρα θυμῷ  
ἀμφοτέροισι μέμασαν πολεμίζειν ἥδε μάχεσθαι.

[Il. 7. 2-3.]

- 'And in their (Hector's and Alexander's) hearts were both eager to fight for the war.'

οἱ ... μέμασαν δὲ μάλιστα  
τετῆχος ῥηξάμενοι κοίλῃς ἐπὶ νηυσὶ μάχεσθαι.

[Il. 12. 89-90 = 196-97.]

- 'They were greatly eager, having broken the wall to fight by the hollow ships.'

οἱ δ' ἰθύς φρόνεον, μέμασαν δὲ μάχεσθαι.

[Il. 13. 135.]

- 'And they designed to go straightforward, and were eager to fight.'

μέμασαν δ' ἐνὶ θυμῷ  
ἀλλήλους καθ' ὅμιλον ἐναιρέμεν ὀξεῖ χαλκῷ.

[Il. 13. 337-38.]

- 'And they were eager in their mind to slay one another in the throng with their sharp brass.'

Ὀσσαν ἐπ' οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὀσση  
Πήλιον εἰνοσφυλλον, ἔν' οὐρανὸς ἀμβατὸς εἴη.

[Od. 11. 315-16.]

- 'They (i. e. Otus and Ephialtes) were greatly eager to place Ossa on Olympus, and leafy Pelion on Ossa, that heaven might be scaled.'

§ 387. In the following passage δεδήει is used intransitively and gives an emphatic meaning - 'had in fact spread like a flame.' e. g. :

μετὰ δέ σφισιν Ὀσσα δεδήει  
ὀτρύνουσ' ἵεσθαι, Διὸς ἄγγελος· οἳ δ' ἀγέροντο.  
τετρήχει δ' ἀγορῇ, ὑπὸ δὲ στεναχίζετο γὰρ  
λαῶν ἰζόντων, ὄμαδος δ' ἦν.

[Il. 2. 93-96.]

- 'And in their midst blazed forth Rumour, messenger of Zeus, urging them to go and they were assembled. But the assembly murmured, and the earth groaned beneath them, as the people took their seats, and there was a din.'

Here τετρήχει is also emphatic, indicating the loudness of voice.'

τότε δ' ἀμφὶ μάχῃ ἐνοπὴ τε δεδήειν  
τεῦχος ἐσθμητον, κανάχιζε δὲ δοῦρατα πύργων  
βαλλόμεν'.

[Il. 12. 35-37.]

- 'But then fighting and shouting raged around the well-built wall, and the timbers of the towers, stricken, resounded.'

πυρὶ δ' ὅσσε δεδήειν.

[Il. 12. 466.]

- 'And his two eyes gleamed with fire.'



§ 388. The passive pluperfect of μέρομαι is impersonally constructed - 'to be allotted as one's portion', 'be fated', as in the following - it was the fate really assigned me':

νῦν δέ με λευγαλέῳ θανάτῳ εἴμαρτο ἀλῶναι.

[Il 21.281 = Od. 5.312.]

- 'But now it has been allotted that I should be seized by a miserable death.'

Cf.

νῦν δ' ἄρα σ' οἰκτιρσὶ θανάτῳ εἴμαρτο ἀλῶναι.

[Od 24.34.]

- 'But now, you were in fact destined to die miserably.'

§ 389. Similarly the pluperfects of some verbs, such as, ἐρέδω, χαρίζομαι, ἀκαχίζω, πέθω, θάλλω, χανδάνω, δεικνυμι, καινυμι, and πέπνυμαι, show an intensive meaning, their corresponding perfect indicative forms also being used in the same sense e.g.:

ἐρέδω:

διὰ μὲν ἀσπίδος ἦλθε φαινηγὸς ὄμβριμον ἔγχος,  
καὶ διὰ θώρηκος πολυδαίδαλου ἠρήρειστο·

[Il 3.357-58 = 7.251-52 = 11.435-36]

- 'Through the bright shield went the weighty spear, and through his variegated (or richly) cuirass, did it drive its way.'

The line Il. 3. 358 is repeated again in Il. 4. 136. ἔρηρέδατο in Od. 7. 95 has been discussed under βεβλήατο, Od 7. 97.

χαρίζομαι:

ἥ οἱ ὁμηλικίῃ μὲν ἔην, κεχάριστο δὲ θυμῷ.

[Od 6. 23.]

- 'A girl who was of the same age with Nausicaa, and was most welcome (lit. pleasing) to her (heart). '

ἀκαχέζω:

πάντῃ γὰρ περὶ τεύχος ὄρωρει θεσπιδάες πῦρ  
λαῖνον· Ἄργεοι δὲ καὶ ἀχνύμενοί περ ἀνάγκῃ  
νηῶν ἡμύνοντο. θεοὶ δ' ἀκαχέζατο θυμὸν  
πάντες, ὅσοι Δαναοῖσι μάχης ἐπιτάρροθοι ἦσαν.

[Il. 12. 177-80.]

- 'For on all sides round the wall of stones there arose a blazing fire; and the Argives, although grieved, defended perforce their ships, and all the gods were indeed grieved in mind, as many as were the helpers of the Danaans in battle. '

πέθω:

σπονδαί τ' ἄκρητοι καὶ δεξιαί, ἧς ἐπέπειθμεν·

[Il. 2. 341 = 4. 159.]

- 'And our libations of pure wine and the right hands to which we really trusted '

τεύχος μὲν γὰρ δὴ κατερήριπεν, ᾧ ἐπέπειθμεν  
ἄρρηκτον νηῶν τε καὶ αὐτῶν/εἰλαρ ἔσεσθαι·

[Il. 14. 55-56.]

- 'For, indeed, the wall has been thrown down, where we did trust that it would be an impregnable defence for our ships and ourselves. '

πέντε δ' ἄρ' ἡγεμόνας ποιήσατο τοῖς ἐπεποθέει  
σημαίνειν, αὐτὸς δὲ μέγα κρατέων ἦνασσε.

[Il. 16. 171-72 ]

- 'And he (Achilles) appointed five leaders in whom he in fact trusted to give orders, and himself, ruling greatly, was King of all. '

αὐτὰρ ἑταίρους  
τρεῖς ἄγον, οἷσι μάλιστα πεποθέα πασαν ἐπ' ἰθύν.

[Od 4. 433-34. ]

- 'But I led three of my companions, to whom I most trusted for every enterprise. '

Here μάλιστα helps to intensify the meaning.

ἐγὼ δ' οὐ νηὶς ἀέθλων,  
ὥς σὺ γε μυθεῖται, ἀλλ' ἐν πρώτοισιν ὄλω  
ἔμμεναι, ὅφρ' ἤβῃ τε πεποθέα χερσὶ τ' ἐμῇσι.

[Od. 8. 179-81. ]

- 'But I am not unskilled in sports as you say, but, I think, I was among the first so long as I indeed trusted in my youth and in my hands. '

θάλλω:

ἡ δ' αὐτοῦ τετάνυστο περὶ σπείρους γλαφυροῦτο  
ἡμερὶς ἡβώωσα, τεθῆλει δὲ σταφυλῇσι.

[Od 5. 69-70 ]

- 'And a youthful vine was spread there round the hollow cave, and was richly laden with clusters of grapes. '

Here the enormous quantity of grapes is heavily stressed.

δεικνυμι :

οἱ δὲ θεοὶ παρ Ζηνὶ καθήμενοι ἡγορόωντο  
χρυσέῳ ἐν δαπέδῳ, μετὰ δὲ σφισι πότνια Ἥβη  
νέκταρ ἐφνοχόει· τοῖ δὲ χρυσεόις δεπάεσσι  
δειδέχατ' ἀλλήλους, Τρώων πόλιν εἰσορόωντες.

[Il. 4. 1-4.]

- 'Then the gods, seated by the side of Zeus, were holding assembly on the golden floor, and the queenly Hebe was pouring nectar in their midst, and they in fact greeted one another in golden cups, looking on the city of the Trojans.'

By using the two imperfects - ἡγορόωντο and ἐφνοχόει - the author is looking at the action that is going on before his eyes, and hence it is a 'descriptive tense', while the pluperfect suggests an accomplished fact.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,  
νεῦσ' Αἴας Φοῖνικι· νόησε δὲ ὅτος, Ὀδυσσεύς,  
πλησάμενος δ' οἴνοιο δέπας δειδέετ' Ἀχιλλῆα·

[Il. 9. 222-24.]

- 'But when they had driven out the desire of drinking and of eating, Aias nodded to Phoenix, and divine Odysseus perceived, and having filled a cup of wine he greeted Achilles.'

Here it is not clear whether the meaning is intensive.

οἱ δ' ὅτε δὴ κλισίῃσιν ἐν Ἀτρεΐδαο γέγοντο,  
τοὺς μὲν ἄρα χρυσεόισι κυπέλλοις υἷες Ἀχαιῶν  
δειδέχατ' ἄλλοθεν ἄλλος ἀνασταδόν, ἐκ τῆ' ἐρέοντο·

[Il. 9. 669-71.]



- 'But when the others were (come) to the tents of the son of Atreus, the sons of the Achaeans stood up on this side and the other, and greatly welcomed them with golden cups, and enquired of them.'

οὔ σε θεὸν ὧς  
δοιδέχατ'·  
[Il. 22. 434-35.]

- 'Who (i.e. the people of Troy) ever greeted you as a god'

κάλνυμι:

ὄλγος μὲν ἔην, λινοθώραξ,  
ἔγχετο δ' ἐκέκαστο Πανέλληνας καὶ Ἀχαιοῦς·  
[Il. 2. 529-30.]

- 'He (Aias) was small in stature with a linen cuirass, but he far excelled the whole host of Hellenes and Achaeans in using spears.'

ἀλλ' οὐ οἱ τότε γε χρατομ' Ἀρτεμις ἰοχέαιρα,  
οὐδὲ ἐκηβολαί, ἥσιν τὸ πρὶν γ' ἐκέκαστο·  
[Il. 5. 53-54.]

- 'But then Artemis, rejoicing in her arrows, did not avail him, nor his shooting from a distance in which he really excelled everybody before.'

πᾶσαν γὰρ ὀμηλικίην ἐκέκαστο  
κάλλεσ' καὶ ἔργοισιν ἰδὲ φρεσίν·  
[Il. 13. 431-32.]

- 'For she (i.e. Hippodameia) really excelled (or surpassed) all her contemporaries in beauty, and in handiwork, and in wisdom.'

ἐγχετο·  
κέκαστο δὲ πάντας Ἀχαιοῦς  
[Il. 14. 124-25.]

- 'And he (i. e. Tydeus) truly surpassed all the Achaeans in throwing the spear.'

πανθοῖδης Εὐφορβος, δς ἡλικίην ἐκέκαστο  
ἔγχεσθ' ἱπποσύνῃ τε πόδεσσιν τε καρπαλίμοισιν·

[Il. 16. 808-09.]

- 'Euphorbus, son of Panthous, who truly excelled his comrades, both in using the spear and in horsemanship and in swift feet.'

ᾧρτο πολὺ πρῶτος μὲν ἄναξ ἀνδρῶν Εὐμηλος,  
'Αδμήτου φίλος υἱός, δς ἱπποσύνῃ ἐκέκαστο·

[Il. 23. 288-89.]

- 'By far the first arose Eumelus, King of man, dear son of Admetus, (a man) who truly excelled in horsemanship.'

πάντας γὰρ ἐπ' ἀνθρώπους ἐκέκαστο  
δλβῃ τε πλούτῳ τε,

[Il. 24. 535-36.]

- 'For he (i. e. Peleus) was truly pre-eminent over all mankind both in prosperity and wealth.'

ὁ γὰρ οἷος ὀμηλικίην ἐκέκαστο  
ὄρνιθας γινῶναι καὶ ἐναλσιμα μυθήσασθαι·

[Od. 2. 158-59.]

- 'For he (Halitherses) truly excelled alone all men of his day in knowledge of birds, and in uttering words of fate.'

ὅψε δὲ δὴ μετέειπε γέρων ἥρως Ἐχένηρος,  
δς δὴ φαιήκων ἀνδρῶν προγενέστερος ἦεν  
καὶ μύθοισι κέκαστο, παλαιὰ τε πολλὰ τε εἰδώς·

[Od. 7. 155-57.]

- 'But, at last, there spoke then the old man, the hero Echenéis,  
who was the elder of the Phaeacian men, and was indeed accomplished  
in speech, and (was) acquainted with (things) both ancient and many. '

ἔσκε τις ἐνθάδε μάντις ἀνὴρ ἦς τε μέγας τε,  
Τηλέμος Εὐρυμίδης, δὲ μαντοσύνη ἐκέκαστο  
καὶ μαντευόμενος κατεγῆρα Κυκλώπεσσιν·

[Od. 9. 508-10. ]

- 'There lived here a good and tall soothsayer, Telemus, son of  
Eurymus, who excelled greatly all men in prophesying, and grew old  
prophesying among the Cyclops. '

μητρὸς ἔης πάτερ· ἔσθλόν, δὲ ἀνθρώπους ἐκέκαστο  
κλεπτοσύνη θ' ὄρκῳ τε·

[Od. 19 395-96. ]

- 'The good father of his mother who greatly excelled men in  
stealing and swearing. '

πέπνυμαι:

Μή μοι, Ὀδυσσεύ, σκύζευ, ἐπεὶ τὰ περ ἄλλα μάλιστα  
ἀνθρώπων πέπνυσο·

[Od. 23. 209-10. ]

- 'O Odysseus, be not vexed with me, for in other things indeed you  
were especially the wisest of men. '

χανδάνω:

αὐτὸς δ' ἐς θάλαμον κατεβήσετο κηῶεντα,  
κέδρινον, ὑψόροφον, δὲ γλήνεα πολλὰ κεχάνδει.

[Il. 24. 191-92. ]

- 'And he (i. e. the King) himself went down to his chamber, made of fragrant cedar, and with high roof, which in fact contained many rare things. '

(ii) Stative Pluperfect.

§ 390. In some instances the pluperfect is stative, and in this respect, it signifies that an action was completed in time past, resulting in a state whose influence on the event of a past time continued for some time in the past. In this case, the action itself is not prominent, but the effect of the action is stressed. Hence the pluperfect forms are mostly encountered with a passive construction in descriptive passages. For example, some verbs of striking and dying are used in this sense.

βάλλω:

Νέστορι δὲ εὐμβληντο διοτρεφεὲς βασιλῆες  
κἄρ νηῶν ἀνιόντες, ὅσοι βεβλήατο χαλκῷ,  
Τυδείδης Ὀδυσσεύς τε καὶ Ἀτρεΐδης Ἀγαμέμνων.

[Il. 14. 27-29.]

- 'But the Kings, coming up from the ships, joined company with Nestor, fostered by Zeus, as many as had been wounded with the bronze, the son of Tydeus, and Odysseus, and Atreus' son Agamemnon. '

αὐτὰρ ἐπ' αὐτῷ  
ἐπίτονος βέβλητο, βοὸς ῥινοτο τετευχώς.

[Od 12. 422-23.]

- 'But over the mast was flung the back-stay, fashioned of ox-hide. '



βολέω:

ὣς οἱ μὲν Τρῶες φυλακὰς ἔχον· αὐτὰρ Ἀχαιούς  
θεσπεσίη ἔχε φύζα, φόβου κρυδεντος ἑταίρῃ,  
πένθεϊ δ' ἀτλήτῳ βεβολήατο πάντες ἄριστοι.

[Il. 9. 1-3.]

- 'Thus the Trojans kept their watches; but the flight, heaven-sent companion of pale terror, possessed the Achaeans; and all the bravest were pierced with intolerable grief.'

ἀποθνήσκω:

αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἡδὲ θάλασσαν,  
νεῖκεον ἄλλοθεν ἄλλον ἐπισταδόν, οὐδέ τι μῆχος  
εὐρέμεναι δυνάμεσθα, βόες δ' ἀποτέθνασαν ἤδη.

[Od. 12. 391-93.]

- 'But when I came down to the ship and to the sea, I rebuked them each on each side standing near, but could not find any remedy, but the oxen were already dead.'

τέθηκα:

ὣς δ' αὖτως καὶ κεῖνο ἰδὼν ἐτεθήκα θυμῷ  
οἷον.

[Od. 6. 166.]

- 'In the same way when I (Odysseus) saw that I was a long time astonished in my heart.'

χύω:

εὐδοντ' ἐν κλισίῃ, περὶ δ' ἄμβροσιος κέχυθ' ὕπνος.  
τὸν δὲ κίχανεν

[Il. 2. 18-19.]

- 'And he (i. e. the Dream) found him (Agamemnon) sleeping in the tent, and round him ambrosial slumber was shed.'

χάζετο δ' ἐκ βαλέων· τοῖ δ' ἔμβαλον ἀκράματον πυρ  
νηὶ θοῇ· τῆς δ' αἶψα κατ' ἀσβέστη κέχυτο φλόξ.

[Il. 16. 122-23.]

- 'And he (Aias) withdrew from the darts: and they (i. e. the Trojans) cast upon the swift ship unwearied fire, and from it immediately was in fact, poured down an inextinguishable flame.'

τὸν δ' ἔλιπε ψυχῇ, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλὺς.

[Il. 5. 696.]

- 'His soul left him and a mist was shed down over his eyes'

Cf.

ἦριπε δ' ἐξ ὀρέων, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλὺς.

[Il. 16. 377.]

Cf.

κάρ ῥα οἱ ὀφθαλμῶν κέχυτ' ἀχλὺς·

[Il. 20. 421.]

ἀλλ' ὅτε δὴ τάχ' ἔμελλον ἐπαῖξεσθαι ἄεθλον,  
ἔνθ' Αἴας μὲν ὄλισθε θεῶν, βλάψεν γὰρ Ἀθήνη,  
τῇ ῥα βοῶν κέχυτ' ὄνθος ἀποκτάμενων ἐριμύκων,  
οὗς ἐπὶ Πατρόκλῳ πέφνεσιν πόδας ὠκύς Ἀχιλλεύς·

[Il. 23. 773-76.]

- 'But when they were about to rush quickly upon the prize, then Aias ran and fell, for Athene struck him, where the dung of lowing oxen slain had been shed, which Achilles, swift of foot, slew in honour of Patroclus.'

καὶ τὸ μὲν εὖ κατέθηκα κατακρύψας ὑπὸ κόπρῳ,  
ἥ ῥα κατὰ σπείρους κέχυτο μεγάλ' ἥλιθα πολλή.

[Od. 9. 329-30.]

- 'Then I laid it well down, hiding it beneath the dung, which was scattered in great heaps in the depth of the cave.'

οἱ δ' ἐκέχυντο  
ἄθροοι ἐν μεγάροις, ὃ δ' ἐς αἰθέρα δταν ἀέρθη.

[Od. 19. 539-40]

- 'But they lay strewn all together in the house, and he was lifted to the bright sky.'

ὣς τότε ἄρα μνηστῆρες ἐπ' ἀλλήλοισι κέχυντο.

[Od. 22. 389.]

- 'So then the suitors were piled up on each other.'

οἷ τότε κεῖτ' ἀπόθεστος ἀποιχομένοιο ἀνακτος,  
ἐν πολλῇ κόπρῳ, ἥ οἱ προπάροιθε θυρῶν  
ἡμιδόνων τε βοῶν τε ἄλις κέχυτ', ὅφρ' ἂν ἄγοιεν  
ὁμῶς Ὀδυσσεὺς τέμενος μέγα κοπρήσοντες.

[Od. 17. 296-99.]

- 'Then indeed he ~~was~~ neglected, his master having gone, in much dung both of mules and oxen which was shed sufficiently for him in front of the doors until the servants of Odysseus should convey it to manure his great farm.'

ῥαίνω:

πάντῃ δὴ πύργοι καὶ ἐπάλξεις αἵματι φωτῶν  
ἔρράδατ' ἀμφοτέρωθεν ἀπὸ Τρώων καὶ Ἀχαιῶν.

[Il. 12. 430-31]

- 'Indeed, on every side the towers and the battlements were drenched the  
in blood of men from both sides of the Trojans and the Achaeans.'

κλένω:

εὔρεν ἔπειτα μάχης ἐπ' ἀριστερὰ θοῦρον Ἄρηα  
ἤμενον, ἥερι δ' ἔγχος ἐκέκλιτο καὶ ταχέ' ἔππω.

[Il. 5. 355-56.]

- 'Then she found impetuous Ares sitting on the left of the fight,  
and his spear and chariot rested on (leant against) a bank of cloud '

οἱ δ' εὔδον καμάτῳ ἀδηνότεις, ἔν τε αὖ σφιν  
καλὰ παρ' αὐτοῖσι χθονὶ κέκλιτο, εὔ κατὰ κόσμον,  
τριστοιχί.

[Il. 10. 471-73.]

- 'But they, wearied out with fatigue, were sleeping, and their  
beautiful arms lay beside them on the ground, well in due order, in  
three rows '

καλύπτω:

ἄλλ' οὐ πῆ χροὸς εἶσατο, πᾶς δ' ἄρα χαλκῷ  
σμερδαλέῳ κεκάλυθ'.

[Il. 13. 191-92.]

- 'But it entered in no part of his flesh, but he was all covered with  
bright bronze.'

κεκάλυπτο δ' ἄρ' ἥερι πολλῇ.

[Il. 21. 549.]

- 'And he (Apollo) was enfolded in deep mist.'

εἰλύω:

οὐδ' ἄν ἔτι φράδμων περ ἄνῃρ Σαρπηδόνα δῖον  
ἔγνω, ἐπεὶ βελέεσσι καὶ αἵματι καὶ κονίησιν  
ἐκ κεφαλῆς εἴλυτο διαμπερές ἐς πόδας ἄκρους.

[Il. 16. 638-40.]



- 'Nor would a man, although prudent, still know divine Sarpedon,  
for he was utterly enwrapped with darts and blood and dust, from his  
head to the very soles of his feet.'

καὶ δὴ δοῦπον ἄκουσε ποτὶ σπιλάδεσσι θαλάσσης·  
βόχθει γὰρ μέγα κῆμα ποτὶ ξερὸν ἠπέροιο  
δεινὸν ἐρευγόμενον, εἴλυτο δὲ πάνθ' ἀλός ἄλγῃ·

[Od. 5. 401-03.]

- 'And he (Odysseus) heard the boom of the sea upon the reefs -  
for the great wave violently roared against the dry (part) of the mainland,  
belching upon it in terrible fashion, and all things were wrapped in  
the foam of the sea.'

The harsh consonants of line 402 and the sigmatism in line 401  
imitate the violent sound of the storm.

σφηκῶς:

αἵματι οἱ δεῦντο κόμαι χαρίτεσσιν ὁμοῖαι  
πλοχμοῖ θ', οἱ χρυσῷ τε καὶ ἀργύρῳ ἐσφήκωντο.

[Il. 17. 51-52.]

- 'And his locks like (that of) the Graces were wetted with blood, and  
his tresses were twined with both gold and silver.'

ἐλεύνω:

οἷα μὲν ἄρ' ζωστήρος ἐλήλατο δαιδαλέοιο,

[Il. 4. 135.]

- 'And through the embroidered belt the arrow was fixed.'

ἐλήλατο with ἐστρωτο and τετάγνυστο is used to give a  
vivid description of a scene resulting from a past action:

ἔγχεα δὲ σφιν  
ὄρθ' ἐπὶ σαυρωτῆρος ἐλήλατο, τῆλε δὲ χαλκὸς  
λάμψ' ὥς τε στεροπὴ πατρὸς Διὸς· αὐτὰρ ὃ γ' ἥρωες  
εὖδ' ὑπὸ δ' ἔστρωτοῖνδον βοῶς ἀγραυλοιο,  
αὐτὰρ ὑπὸ κράτεσφι πάπης τετάνυστο φαεινός.

[Il. 10. 152-56.]

- 'And their lances were fixed upright, the ground on their spikes, and the brass shone afar like the lightning of father Zeus. But the hero was sleeping, and under him was spread the hide of an ox of the field, and beneath his head was stretched a splendid carpet.'

τὴν βάλεν ἣ ῥ' ἔχε τόξον ἐσθλοῖον· ἐν δ' ἄρα τόξῳ  
ἀντικρὺ διὰ χειρὸς ἐλήλατο χάλκεον ἔγχος.

[Il. 13. 594-95.]

- '(Menelaus) smote Helenus on the hand in which he was holding the polished bow, and (in a moment) the brazen spear was fixed in the bow right through his hand.'

χάλκεοι μὲν γάρ τοιχοι ἐληλάδατ' ἐνθα καὶ ἐνθα,  
ἐς μυχὸν ἐξ οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο·

[Od. 7. 86-87.]

- 'For brazen walls were firmly fixed on either side from the threshold to the inmost chamber, and round (them) was a cornice of cyanus.'

ἔπελασθω:

πρόσθεν δ' ἔχεν ἀσπίδα πάντοσ' ἐέσσην,  
ῥινοῦσιν πυκινὴν, πολλὸς δ' ἐπέληλατο χαλκός·

[Il. 13. 803-04.]

- 'And before him he held his shield well-balanced on all sides and thick with hides, and much brass was laid over it.'

τὼ δ' ἰθὺς βήτην βοέης εἰλυμένω ὤμους  
αὖρσι στερεῇσι· πολὺς δ' ἐπελήλατο χαλκός.

[II. 17. 492-93.]

- 'And the two went straight forward, their shoulders wrapped up with shields of bull's-hide, dry and tough, and much brass was laid over it.'

πήγνυμι:

δοῦπησεν δὲ πεσών, δόρυ δ' ἐν κραδίῳ ἐπεπήγει,  
ἣ ῥά οἱ ἀσπαίρουσα καὶ οὐράχον πελέμιζεν  
ἔγχος·

[II. 13. 442-44.]

- 'And he clanged as he fell, and the spear was fixed in his heart, which, still beating in him, shook the butt of the spear.'

πολλὰ δὲ κεβρίδην ἄμφ' ὀξέα δοῦρα πεπήγει.

[II. 16. 772.]

- 'And many sharp spears were fixed round about Cebriones.'

ἐνσθηρίζω:

ἣ δ' ὑπὲρ αὐτοῦ  
γαλῇ ἐνσθηρίκτο, λιλαίομένη χροὸς ἄσαι.

[II. 21. 167-68.]

- 'And it (i. e. the spear) was fixed in the earth over him, longing to taste his flesh.'

ἀραρίσκω<sup>28</sup>:

εἴλετο δ' ἄλκιμον ἔγχος, ὃ οἱ παλάμηφιν ἀρήρει.

[II. 3. 338 = Od. 17. 4.]

- 'And he took his valiant sword which was fitted in his hand.'

εἴλετο δ' ἄλκιμα δοῦρε, τὰ οἱ παλάμῃσιν ἄρῃρει.  
[Il. 16. 139.]

- 'And he (Patroclus) took two stout spears which were fitted in his hand. '

κρημνοὶ γάρ ἐπηρεφές περὶ πᾶσαν  
ἕστασαν ἀμφοτέρωθεν, ὑπερθεν δὲ σχολόπεσσιν  
ὀξέσιν ἤρῃρει, τοὺς ἕστασαν υἷες Ἀχαιῶν  
κυκνοὺς καὶ μεγάλους, δηλῶν ἀνδρῶν ἄλεωρῇ.  
[Il. 12. 54-57.]

- 'For overhanging banks stood on both sides round it all, and at the top it was set ~~with~~ sharp stakes ~~that~~ the sons of the Achaeans had planted, close together and great, a defence against enemiesE '

ἐπαρῶσκα:

δοιοὶ δ' ἐντοσθεν ὀχῆας  
εἶχον ἐπημοιβοί, μῆα δὲ κληῖς ἐπαρήρειν.  
[Il. 12. 455-56.]

- 'And two bars, fitting into one another held them within, and one bolt fitted them. '

ἐλελιζω:

αὐτὰρ ἐπ' αὐτοῦ  
κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δὲ οἱ ἦσαν  
τρεῖς ἀμφιστρεφές, ἐνὸς αὐχένος ἐκπεφυγῆαι.  
[Il. 11. 38-40.]

- 'But upon it an azure dragon was twisted, and he had three heads curling round, growing forth from one neck. '

οὐδὲ οἱ ἔγχος ἔχ' ἀτρέμας, ἀλλὰ μάλ' αἰεὶ  
σειόμενον ἐλέλικτο.  
[Il. 13. 557-58.]



- 'His (Antilochus') spear did not hold itself steadily, but it was ceaselessly shaken and brandished. '

δοέγω:

κυάνεοι δὲ δράκοντες δρωρέχατο προτὶ δειρὴν  
τρεῖς ἑκάτερθ', ἱρισσιν ἑοικότες, ὥς τε Κρονίων  
ἐν νέφεσσι στήριξε τέρας μερόπων ἀνθρώπων.

[Il. 11. 26-28. ]

- 'And azure dragons were extended toward the neck, three on either side, like rainbows that the son of Cronos has set in the clouds, a portent for mortal men. '

ἐννυμι:

ἤ τέ κεν ἤδη  
λάϊνον ἔσσο χιτῶνα κακῶν ἐνεχ' ὅσσα ἔοργας.

[Il. 3. 56-57. ]

- 'Certainly indeed you would already have put on a coat of stone by reason of all the evils that you have done. '

ὁ δ' ἄρ' ἔσθορε φαίδιμος Ἕκτωρ  
νυκτὶ θεῶν ἀτάλαντος ὑπώπια· λάμπε δὲ χαλκῷ  
σμερδαλέῳ, τὸν ἔεστο περὶ χροῖ δοιδά δὲ χερσὶ  
δοῦρ' ἔχεν.

[Il. 12. 463-65. ]

- 'And then glorious Hector leapt within, his face like sudden night, and he shone in terrible brass, in which his body was clad, and he had two spears in his hands. '

οἱ δ' ἴσαν· ἦρχε δ' ἄρα σφιν Ἄρης καὶ Παλλὰς Ἀθήνη  
ἄμφω χρυσεῖω, χρῦσεια δὲ εἵματα ἔσθην.

[Il. 18. 516-17 ]

- 'And the others went forth, Ares and Pallas Athene, both fashioned in gold, and they were clad indeed in golden vestments.'

ἦλθε δ' ἐπὶ ψυχῇ Πατροκλῆος δειλοῖο,  
πάντ' αὐτῷ μέγεθος τε καὶ ὄμματα κάλ' ἔκλυτα,  
καὶ φωνήν, καὶ τοῖα περὶ χροῖ εἵματα ἔστο·

[Il. 23. 65-67.]

- 'And there came to him the soul of unhappy Patroclus, in all things like his very self, in stature and beautiful eyes and in voice, and he was clad in such garments round his body.'

ἦ γάρ τοι νέον ἦσθα γέρων καὶ δεικέα ἔσσο·

[Od. 16. 199.]

- 'For truly indeed, you were an old man just now and were clothed in unseemly garments.'

τὰ δὲ λυγρὰ περὶ χροῖ εἵματα ἔστο.

[Od. 17. 203 = 17 = 338 = 24. 158.]

- 'And he was clad with those sad garments around his body.'

εἶπέ μοι ὅπποτ' ἄσσα περὶ χροῖ εἵματα ἔστο.

[Od. 19. 218.]

- 'Tell me what sort of garments he was clad in about his body.'

οὐκ οἶδ' ἢ τάδε ἔστο περὶ χροῖ οἴκοθ' Ὀδυσσεύς.

[Od. 19. 231.]

- 'I know not whether Odysseus was clad in these garments round his body at home.'

ἄμφι δὲ δέρμα  
ἔστο βοός νεόδαρτον, ἀλύσκων κῆρα μέλαιναν.

[Od. 22. 362-63.]

- 'And he was clothed himself in the skin of an ox, newly stripped off, avoiding black fate.'

ῥυπόωντα δὲ ἔστο χιτῶνα  
ῥαπτὸν ἀεικέλιον.

[Od. 24. 227-28.]

- 'And he was clothed with a ragged tunic, sewn together unseemly.'

λύω:

τῶν ῥ' ἅμα τ' ἀργαλέῳ καμάτῳ φίλα γυῖα λέλυντο,  
καὶ σφιν ἄχος κατὰ θυμὸν ἐγγίγνετο δερκομένοισι  
Τρῶας.

[Il. 13. 85-86.]

- 'Of them, indeed, at the same time, the dear limbs were loosed by severe toil and grief arose in their mind beholding the Trojans.'

οἳ τότε γ' ἤδη κέετο, ῥαφαὶ δὲ λέλυντο ἱμάντων.

[Od. 22. 186.]

- 'Then indeed it was already laid by (neglected), and the seams of its straps were loosened.'

θάπτω:

Πρώτη δὲ ψυχὴ Ἑλπήγορος ἦλθεν ἑταίρου.  
οὐ γὰρ κω ἐτέθαπτο ὑπὸ χθονὸς εὐρυοδείης.

[Od. 11. 51-52.]

- 'And first the soul of Elpenor, my companion, came; for he had not yet been buried under the spacious earth.'

κονίζω:

ὥς τοῦ μὲν κεκόνιτο κάρη ἄπαν.

[Il. 22. 405.]

- 'So his head was all befouled with dust.'

ἐκχέω:

πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκέχυντο,  
 ἥντ' ἀράχνια λεπτά, τὰ γ' οὐ κέ τις οὐδὲ ἴδοίτο,  
 οὐδὲ θεῶν μακάρων· πέρι γὰρ δολόεντα τέτυκτο.  
 [Od. 8. 279-81.]

- 'And many also were hung (i. e. 'in a hanging state') from the ceiling above, as fine spider-webs, which no one could see, not even of the blessed gods; for they were made exceedingly subtle.'

§ 391. Similarly is the following where the pluperfect is used in the description of a necklace:

ἦλυθ' ἀνὴρ πολυτέδρις ἔμοῦ πρὸς δώματα πατρὸς  
 χρῦσεον ὄρμον ἔχων, μετὰ δ' ἤλεκτροισιν ἔερτο.  
 [Od. 15. 459-60.]

- 'There came a skilful man to the house of my father, having a golden necklace, and it was strung with amber beads.'

§ 392. In a similar way, the pluperfect passive of εἰρέπω also describes a state resulting from a previous action: e. g. :

ἐρέριπτο δὲ τεῦχος Ἀχαιῶν.  
 [Il. 14. 15.]

- 'And the wall of the Achaeans was overthrown.'

In this passage, beginning from line 12, two actions are described by aorists.

§ 393. Here, too, the pluperfect of αἰέρω, used in a subordinate clause, describes a past resulting state whereas a contrast is drawn between a perfect participle and an aorist:



Ἀτρεΐδης δὲ ἐρυσσάμενος χεῖρεςσι μάχαιραν,  
ἣ οἱ παρ' ἑλφεος μέγα κουλεὸν αἶψ' ἄωρτο,  
ἀρνῶν ἐκ κεφαλῶν τὰμνε τρίχας·

[Il. 3. 271-73 = Cf. 19. 252-55.]

- 'And the son of Atreus drew forth with his hand the dagger which always lay <sup>hung</sup> beside the great sheath of his sword, and cut off hairs from the heads of the lambs.'

The perfect participle indicates an earlier action, which is followed by the aorist indicating an instantaneous action.

§ 394. So also the pluperfect of ἔργω:

ὥς οἱ μὲν κλαίοντες ἔερχατο·

[Od. 10. 241.]

- 'Thus they were shut up weeping.'

ἔερχατο is the final result of a sequence of actions.

ταρσοῖ μὲν τυρῶν βριθόν, στεινόντο δὲ σηκοὶ  
ἀρνῶν ἡδ' ἐρίφων· διακεκριμέναι δὲ ἕκασται  
ἔρχατο.

[Od. 9. 220-22.]

- 'The baskets were well laden with cheeses, and the folds were thronged with lambs and kids; each kind was penned by itself.'

ὥς εἰπὼν ζωστηρί θοῶς συνέργε χιτῶνα,  
βῆ δ' ἵμεν ἐς σφουσ, ὅθι ἔθνεα ἔρχατο χοίρων.

[Od. 14. 72-73.]

- 'So saying he fastened quickly his tunic with his girdle, and went his way to the styes, where the tribes of swine were confined.'

- § 395. In the following, the pluperfect describes a resulting state, while the aorist describes the narrative event of a single moment, e.g.;

πασαι γὰρ ἐπύχετο, τοῖ δὲ κατ' αὐτὰς  
ἰστάμενοι πειρώοντο βῆη ῥῆξαντες ἐσελθεῖν.

[Il. 12. 340-41.]

- 'For all had been closed, and the foe stood before them, and sought to break them by force, and enter in.'

- § 396. Similarly the pluperfect passive of ἔρυνω is used in the following three examples found in description - to describe the resulting state located in the past:

πολλὸν γὰρ ῥ' ἀπάνευθε μάχης εἰρύατο νῆες  
θῆν' ἔφ' ἀλός πολιῆς.

[Il. 14. 30-31.]

- 'For their ships, indeed, were drawn up far apart from the battle on the shore of the hoary sea.'

Εἰσωποῖ δ' ἐγένοντο νεῶν, περὶ δ' ἔσχεθον ἄκραι  
νῆες, ὅσαι πρῶται εἰρύατο· τοῖ δ' ἐπέχυντο.

[Il. 15. 653-54.]

- 'But they came between the ships, and the prows protected them, they (i. e. the prows of the ships) that had been drawn up in the first line, but their foes (i. e. the Trojans) rushed on (after them).'

ταῖ δ' .....  
ἀκτὴν εἰσανέβαινον ἐπισχερῶ, ἐνθα θαμειαὶ  
Μυρμιδόνων εἴρυντο νέες ταχύν ἄμφ' Ἀχιλλῆα.

[Il. 18. 68-69.]

- 'But they went up the shore in order, where the crowded ships of the Myrmidons were drawn up round the swift Achilles.'

(iii) Pluperfect as a simple preterite sense.

§ 397. Apart from those examples which have already been described, there are some examples of the pluperfect which seem to have been used in a simple preterite sense. They are almost akin to the aorist as a 'narrative tense', with the difference that they suggest an act completed at a single stroke. The intensive force of these examples seems to have been lost. These pluperfect forms are mostly found in the description of works of art, or of natural phenomena, and with the verbs expressing some position or movement. These are illustrated below:

§ 398. The pluperfect of τέτχω is the past of the perfect indicative. It is used in circumstances almost similar to those of the perfect indicative, but referring in its time sequence to the past. Most of the passages quoted below, whether parenthetic or simple, are descriptive; e.g.:

Εὐρύπυλος δ' ... ὕψηνόρα ...  
ἀρητήρ ἐτέτυκτο, θεός δ' ὡς ἔα Σκαμάνδρου  
τέτετο δῆμος.

[Il. 5. 77-78.]

- 'And Eurypylus [slew, βεβλήκει from line 73] Hypsenor, who was in fact the priest of Scamander, and was honoured by the people as a god.'

οὐ μὲν γάρ τι καταθνήτός γε τέτυκτο.

[Il. 5. 402 = 901.]

- 'For he was not at all mortal.'

Αἶνεΐαν δ' ἀπ' ἀτερθεσιν ὁμίλου θῆκεν Ἀπόλλων  
Περγὰμψ εἰν ἱερῇ, ὅθι οἱ νηὸς γ' ἐτέτυκτο.

[Il. 5. 445-46.]

- 'But Apollo then set apart Aeneas from the throng in sacred Pergamas, where there was in fact a temple built for him.'

Αἶας δὲ πρῶτος Τελαμώνιος, ἕρκος Ἀχαιῶν,  
Τρώων ῥῆξε φάλαγγα, φῶς δ' ἐτάροισιν ἔθηκεν,  
ἄνδρα βαλὼν ὅς ἄριστος ἐνὶ Θρήκεσσι τέτυκτο.

[Il. 6. 5-7.]

- 'Aias, son of Telamon, bulwark of the Achaeans, first broke the phalanx of the Trojans, and brought a light for his companions, for he smote a man who was in fact bravest among the Thracians.'

οἱ δ' ἄλλοι οὐ σφιν πάρσεσαν θεοί, ἀλλὰ ἔκηλοι  
οἷσιν ἐνὶ μεγάροισι καθήατο, ἥχι ἐκάστω  
δῶματα καλὰ τέτυκτο κατὰ πτύχας Οὐλύμποιο.

[Il. 11. 75-77.]

- 'But the other gods were not present with them, but sat in peace in their own halls, where there were beautiful houses for each along the ridges of Olympus.'

τῇ δ' ἡ καὶ σφιν θεῶν ἐτετεύχατο βωμοί,

[Il. 11. 807.]

- 'And for them there ~~was~~ also the altars of the gods'

θεῶν δ' ἀέκητι τέτυκτο  
ἀθανάτων· τὸ καὶ οὐ τι πολὺν χρόνον ἔμπεδον ἦεν.

[Il. 12. 8-9.]



- 'But it (i. e. the wall) was built against the will of the immortal gods, and therefore was not at all firm for a long time.'

Ζεῦ πάτερ, ἣ ῥά νυ καὶ σὺ φιλοψευδῆς ἐτέτυξο<sup>29</sup>  
πάγχυ μάλ'.

[Il. 12. 164-65.]

- 'Father Zeus, now indeed, you were a lover of falsehood altogether thoroughly.'

Ἴη, καὶ ἀπὸ στήθεσφιν ἔλυσσάτο κροσσὸν ἱμάντα  
κοικίλον, ἔνθα τέ οἱ θελκτῆρια πάντα τέτυκτο.

[Il. 14. 214-15.]

- 'She (i. e. Aphrodite) [spoke], and loosed from her bosom the brodered belt, variegated, where all her charms were.'

Ἴασος αὖτ' ἀρχὸς μὲν Ἀθηναίων ἐτέτυκτο,

[Il. 15. 337.]

- 'Iasus, on the other hand, was in fact leader of the Athenians.'

καὶ νόον ἐν πρώτοισι Μυκηναίων ἐτέτυκτο.

[Il. 15. 643.]

- 'And in mind he was among the first of the men of Mycenae.'

Ἰδαίου ἐτέτυκτο, θεὸς δ' ὧς τίετο δῆμος.  
ὃς Διὸς ἱρεὺς

[Il. 16. 604-05.]

- 'Who was in fact the priest of Idaean Zeus, and was honoured by the people as a god.'

μᾶλα γάρ σφας ὧκ' ἐλέλιξεν  
Αἴας, ὃς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο  
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.

[Il. 17. 278-80.]

- 'For Aias very speedily rallied them, who was in fact above, in form and in deeds, of the other Greeks after the peerless son of Peleus.'

ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἔφκει  
χρυσείῃ περ ἑοῦσα· τὸ δὲ περὶ θαῦμα τέτυκτο.

[Il. 18. 548-49.]

- 'And the field was blackened behind and was like a ploughed field  
although being golden, and that indeed was the great marvel.'

αἱ δὲ βόες χρυσοῖο τετεύχατο κασσιτέρου τε,

[Il. 18. 574 ]

- 'And the cows were made of gold and of tin.'

ἢ τευ σῆμα βροτοῖο κάλει κατατεθνηῶτος,  
ἢ τό γε νῦσσα τέτυκτο ἐπὶ προτέρων ἀνθρώπων,  
καὶ νῦν τέρματ' ἔθηκε ποδάρκης ὄτος Ἀχιλλεύς.

[Il. 23. 331-33.]

- 'Either the mound of some mortal long since dead, or this was  
made as a rare-goal in the time of former men, and now divine  
Achilles, swift of foot, has made it the goal.'

ὅς τὸ μὲν ἄλλο τόσον φοῖνιξ ἦν, ἐν δὲ μετώπῳ  
λευκὸν σῆμα τέτυκτο ἅρ' περὶ τροχὸν ἦν τε μῆνη.

[Il. 23. 454-55.]

- 'A horse that was a bay all the rest of him, but on his forehead  
there was in fact a white spot, round like the moon.'

καὶ γὰρ θαῦμα' ἐτέτυκτο πελώριον, οὐδὲ ἔφκει  
ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ῥέφ' ὑλήεντι,  
ὑψηλῶν ὄρεων, ὃ τε φαίνεται οἷον ἀπ' ἄλλων.

[Od. 9. 190-92.]

- 'For he was indeed a monster, and he did not resemble a man that  
lives by bread, but like a woody peak of the lofty mountains, when it  
appears alone away from others.'

τοῖν γὰρ κεφαλὴν ἔνεκ' αὐτῶν γὰρ κατέσχευεν,  
Αἴανθ', ὃς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο  
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.

[Od. 11. 549-51.]

- 'For such a head the earth has closed over, on account of those arms, even Aias, who was indeed above all the other Danaans in comeliness and in deeds of war, next to the peerless son of Peleus.'

σμερδαλέος δέ οἱ ἀμφὶ περὶ στήθεσσιν ἄορτήρ  
χρῦσεος ἦν τελαμῶν, ἵνα θέσκελα ἔργα τέτυκτο,

[Od 11. 609-10.]

- 'And there was a terrible belt around his (i. e. Heracles') breast, a baldric of gold, where wondrous things were.'

βωμὸς δ' ἐφύπερθε τέτυκτο  
νυμφῶν, ὅθι πάντες ἐπιρρέζεσκον ὀδύται.

[Od. 17. 210-11.]

- 'And on the top there was an altar of the Nymphs where all wayfarers made offerings.'

μνηστήρων οὐχ ἦδε δόκη τὸ πάροιθε τέτυκτο.

[Od. 18. 275.]

- 'For this was not the manner of suitors in time past.'

πάροιθε refers to a remote past event.

αὐτὰρ οἱ περὶ χρυσοῦ τέτυκτο  
αὐλοῦσιν διδύμοισι.

[Od. 19. 226-27.]

- 'But a buckle of gold with double sockets was fashioned for him.'

Here the description of Odysseus, given by himself to his wife, is

happened  
referred to, as it was twenty years ago (Il. 222-23).

αἱ μὲν ἄρ' ἄλλαι εὖδον, ἐπεὶ κατὰ πυρὸν ἄλεσσαν,  
ἡ δὲ μὲν οὐ πω παύετ', ἀφαιροτάτη δ' ἐτέτυκτο.  
[Od. 20.109-10 ]

- 'Then the others were sleeping, when they had ground the wheat,  
but she (Penelope) alone had not yet left off, for she was indeed the  
weakest of all. '

§ 399. In the following τέτυγμην describes the change in the  
state of affairs which depends on the previous action: e.g.:

αἴψα δὲ οἶκος ὀφέλλετο, καὶ ῥα ἔπειτα  
δεινὸς τ' αἰδοτός τε μετὰ κρήτεσσι τετύγμην.  
[Od. 14.233-24.]

- 'So my house grew rich speedily, and thus afterwards I became  
dread and honourable among the Cretans. '

§ 400. Similarly, κεκράαντο in the passage cited below describes  
the basket given by Alcandre to Helen, and is a simple past tense  
since the perfect is present in meaning:

χρυσέην τ' ἡλακάτην τάλαρδον θ' ὑπόκυκλον ὅπασσεν  
ἀργύρεον, χρυσῷ δ' ἐπὶ χεῖλεα κεκράαντο.  
[Od. 4.131-32.]

- 'She (i.e. Alcandre) gave a golden distaff and a basket round at the  
base, made of silver, and its rims were finished (or gilded) with gold. '

§ 401. In the description of the palace of Alcinous, βεβλήατο with  
other pluperfect forms, such as, ἐληλάδατο, ἔστασαν,



and ἐρηρέδατο, are used in one passage to describe the action done and completed sometime in the past:

χαλκῆσαι μὲν γὰρ τοῦτοι ἐληλάδατ' ἐνθα καὶ ἐνθα,  
ἐς μυχὸν ἐξ οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο.  
[Od. 7. 86-87.]

.....  
σταθμοὶ δ' ἀργύρεοι ἐν χαλκῷ ἕστασαν οὐδῷ.  
[Ibid. 89.]

.....  
ἐν δὲ θρόνοι περὶ τοῦτον ἐρηρέδατ' ἐνθα καὶ ἐνθα,  
ἐς μυχὸν ἐξ οὐδοῦ διαμπερές, ἐνθ' ἐνὶ πέπλοι  
λεπτοῖ ἐύνητοι βεβλήατο, ἔργα γυναικῶν.  
[Ibid. 95-97.]

.....  
χρῦσαι δ' ἄρα κοῦροι ἐνδμήτων ἐπὶ βωμῶν  
ἕστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,  
φαίνοντες νύκτας κατὰ δῶματα δαιτυμόνεσσι.  
[Ibid. 100-02.]

- 'For there the brazen walls were firmly fixed on either side from the threshold to the interior, and around (there was) a cornice of cydnus;' ..... "and doorposts of silver were fixed (or set) in a threshold of bronze;' ..... "and there seats were fixed within round the wall on either side throughout from the threshold to the interior, and there on them the robes of soft fabric, cunningly woven, had been thrown, the work of women;' .....

"and there golden youths stood on well-built pedestals, holding burning torches in their hand to give light by night to the feasters in the hall."

§ 402. So also ἐκγεγάτην in the following passage:

ἄμφω δ' ἐκγεγάτην φαειμβρότου Ἑλίοιο  
μητρὸς τ' ἐκ Πέρσης, τὴν Ὠκεανὸς τέκε παῖδα.  
[Od. 10. 138-39.]

- 'But both were the children of the Sun who gives light to men, and of Perse, their mother, whom Oceanos begot as his daughter.'

Here ἐκγεγάτην ("were born") refers to a distant past; and it is simply long ago in relation to ἐναίε (l. 135). The aorist τέκε, used parenthetically, refers to an indefinite occurrence in the past. This explains how Circe was sister to Aeetes by reference to earlier event.

§ 403. ὀδῶδαι in the following two passages, is used in a descriptive sense;

πῦρ μὲν ἐπ' ἐσχάρῳ μὲγα καίετο, τηλόσε δ' ὀδμή  
κέδρου τ' εὐκέστοιο θύου τ' ἀνὰ νῆσον ὀδῶδαι  
δαιομένωμ.  
[Od. 5. 59-61.]

- 'A great fire was burning on the hearth, and from afar over the isle there was a fragrance of cleft cedar and juniper, as they burned ...'

And also in

ὀδμή δ' ἦοετα ἀπὸ κρητῆρος ὀδῶδαι  
θεσπεσίη.  
[Od. 9 210-11.]

- 'And a smell would rise from the mixing-bowl marvellously sweet.'

§ 404.

The pluperfect forms of some verbs of movement also show a preterite sense. For example, the pluperfect of βαίνω suggests an act completed as a single event. Some of these examples seem to express the immediacy or suddenness of an action:

ἡ δ' Ὀλύμπῳ δὲ βεβήκει  
 δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.  
 [Il. 1. 221-22.]

- 'But she went immediately to Olympus to the house of aegis-bearing Zeus (in order) to join the other deities.'

Here βεβήκει seems to express immediacy.

Ὡς αἱ μέν ῥ' εὔχοντο Διὸς κόρυη μέγαλοιο,  
 Ἑκτωρ δὲ πρὸς δώματ' Ἀλεξάνδροιο βεβήκει  
 καλὰ, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν οἳ τότε ἄριστοι  
 ἦσαν ἐνὶ Τροίῃ ἐριβόλαχι τέκτονες ἄνδρες.  
 [Il. 6. 312-13.]

- 'Thus they prayed to the daughter of the mighty Zeus, but Hector went to the beautiful mansions of Alexander, which he himself (had) made with the men that were the best builders at that time in the fertile Troy.'

Ὡς ἄρα φωνήσας κόρυθ' εἴλετο φαίδιμος Ἑκτωρ  
 ἵπκουριν· ἄλοχος δὲ φίλῃ οἴκῳ δὲ βεβήκει  
 ἐντροπαλιζομένη, θαλερὸν κατὰ δάκρυ χέουσα.  
 [Il. 6. 494-96.]

- 'Then having spoken thus the glorious Hector took his horse-haired helmet; and his dear wife went home, often turning back, and shedding many tears.'

ὥς υἱὸς Πριάμοιο Πάρις κατὰ Περγᾶμου ἄκρης  
τεύχεσι καμφαίνω ὥς τ' ἡλέκτωρ ἐβεβήκει  
καγχαλῶν, ταχέες δὲ πόδες φέρον·

[Il. 6. 512-14.]

- 'Thus Paris, son of Priam, all shining in arms like the Sun,  
went down from high Pergamas, triumphing, and his swift feet bore  
him.'

αὐτὸς δ' ἐν πρῶτοις μέγα φρονέων ἐβεβήκει,

[Il. 11. 296.]

- 'And he (Hector) himself went among the foremost carrying himself  
proudly.'

Hector first σεθεν (= "urged") the Trojans (cf. line 294) and then  
he "went" ( ἐβεβήκει ).

Ἦ, καὶ ὁ μὲν φύγαδ' αὖτις ὑποστρέψας ἐβεβήκει,

[Il. 11. 446.]

- 'He spoke and he turned back again, [and then] immediately fled.'

Here too the pluperfect seems to express immediacy.

Δηϊφοβὸς δ' ἐν τοῖσι μέγα φρονέων ἐβεβήκει  
Πριαμίδης,

[Il. 13. 156.]

- 'And Deiphobus, son of Priam, high-minded, went among them.'

Ἔς εἰπὼν ἐπὶ Κεβριδῶν ἥρωϊ βεβήκει  
οἶμα λέοντος ἔχων.

[Il. 16. 751-52.]

- 'So saying he advanced on the hero Cebriones, having the impetus  
of a lion.'

αὐτίκα δὲ ξὺν δουρὶ μετ' Αὐτομέδοντα βεβήκει,

[Il. 16. 864.]



- 'And immediately he went with his spear after Automedon '

ψυχὴ δ' ἐκ ῥεθέων παμένη Ἄλκοσδε βεβήκει,  
[Il 16 856 = 22 362 ]

- 'And his soul, flying out of his limbs, went to Hades '

ὣς Αἶας περὶ Πατρόκλῳ ἥρωϊ βεβήκει. [Il 17 137 ]

- 'So Aias strode over the hero Patroclus. '

ὣς ... Αἶας,  
ῥετὰ μετεισάμενος Τρώων ἐκέδασσε φάλαγγας,  
οἱ περὶ Πατρόκλῳ βέβασαν, φρόνεον δὲ μάλιστα  
ἄστυ πότι σφέτερον ἐρύειν καὶ κῦδος ἀρῆσθαι.  
[Il 17 285-87 ]

- 'So Aias, easily assailing, scattered the Phalanxes of the Trojans who trod over Patroclus and designed especially to drag him to their town and to gain glory. '

αὐτὸς δ' αὖτ' ἐπὶ Πατρόκλῳ ἥρωϊ βεβήκει.  
[Il 17. 706.]

- 'But himself again went to the hero Patroclus. '

Αἰνεΐας δὲ πρῶτος ἀπειλήσας ἐβεβήκει, [Il 20. 161.]

- 'But Aeneas advanced first threatening '

ὣς εἰπὼν προτὶ ἄστυ μέγα φρονέων ἐβεβήκει,  
[Il 22 21 ]

- 'So saying he, high-minded, went to the town '

ἣ δὲ μετ' Ἀδμήτου νῆδον κοτέουσα βεβήκει.  
[Il 23 391 ]

- 'But she went angry after the son of Admetus.'

Ἡ μὲν θαμβήσασα πάλιν οἴκονδε βεβήκει. [Od. 1. 360 = 21. 354.]

- 'She then, seized with wonder, went back to her chamber.'

βεβήκει here marks the suddenness of departure.

ἀλλ' ὁ μὲν ἤδη κηρὶ δαμείς 'Αἰδοσθε βεβήκει, [Od. 3. 410 = 6. 11.]

- 'But he indeed, already subdued by fate, went to Hades.'

αὐτίκ' ἀναΐξαντε ὁ μὲν Θρήκηνδε βεβήκει. [Od. 8. 361.]

- 'And immediately rushing up he (Ares) went to Thrace.'

ὣς ἐφάμην, Κίρκη δὲ διεκ μεγάροιο βεβήκει  
ῥάβδον ἔχουσα ἐν χειρὶ, [Od. 10. 388-89.]

- 'Thus I spoke, and Circe went forth through the hall holding her wand in her hand.'

βεβήκει = instantaneous action - "This I said, and at once she went off through the hall."

ἦμος δὲ τρίχα νυκτὸς ἔην, μετὰ δ' ἄστρα βεβήκει. [Od. 12. 312 = Cf. 14. 483.]

- 'But when it was the third part of the night, and the stars had turned their course,' (Zeus roused against us a fierce wind).

Here the pluperfect expresses simultaneity of action.

τῆς δὲ σχεδὸν ἦλθ' ἐνοσέχθων,  
ὅς μιν λαὸν ἔθηκε καὶ ἐρρίψαsen ἐνερθε  
χειρὶ κατακρήνητ' ἑλῆσας· ὃ δὲ νόσφι βεβήκει.  
[Od. 13. 162-64.]

- 'Then the Earth-shaker came near her and turned her to stone,  
and rooted her fast beneath by a blow of his hand, and then he  
went away.'

ἦ τοι ὁ καννεύσας κοίλην ἐπὶ νῆα βεβήκει.  
[Od. 15. 464.]

- 'Well then, he, having nodded, went away to the hollow ship.'

ὣς φάτο, Τηλέμαχος δὲ διὰ σταθμοῦ βεβήκει,  
κραιπνὰ ποσσὶ προβιβάζ.  
[Od. 17. 26-27.]

- 'Thus he spoke, but Telemachus went away through the enclosure,  
stepping forward swiftly with his feet.'

Τηλέμαχος δ' ἄρ' ἔπειτα διέκ μεγάροιο βεβήκει  
ἔγχος ἔχων.  
[Od. 17. 61-62.]

- 'But Telemachus then went forth through the hall with a spear in  
his hand.'

ὣς ἄρ' ἔφη, γρη῏ς δὲ διέκ μεγαροῦ βεβήκει  
ἀγγελέουσα γυναιξὶ καὶ ὄτρυνέουσα νέεσθαι.  
[Od. 18. 185-86 of which 185 = 19. 503 = 22. 433.]

- 'So she spoke, and the old woman went forth through the hall to  
bear tidings to the woman, and bid them come.'

ὣς φάτο, Τηλέμαχος δὲ δι᾽ ἐκ μεγάροιο βεβήκει  
 κείων ἐς θάλαμον, δαΐδων ὑπο λαμπομενάων,  
 [Od. 19. 47-48 of which 47 = 20. 144.]

- 'So he spoke, and Telemachus went forth through the hall by the light of the blazing torches to go to his room to lie down.'

γρηῖς μὲν κείουσα πάλιν οἶκόνδε βεβήκει,  
 [Od. 23. 292.]

- 'The old woman went back to the house to take rest.'

ὅφρα μὲν ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει,  
 τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πτετε δὲ λαός.  
 [Il. 16. 777-78.]

- 'Now as long as the sun went round mid-heaven, so very long the darts of either side reached their marks, and the people fell.'

ἔρεται δ' ἐν ἑκάστῃ πεντήκοντα  
 ἐμβέβασαν, τόξων ἐὺ εἰδότες Ἴφι μάχεσθαι.  
 [Il. 2. 719-20.]

- 'And on each ship fifty rowers, well skilled in the bow, embarked to fight bravely.'

§ 405.

Unlike the perfect indicative, the pluperfect of *ἔρχομαι* shows a simple preterite tense, but its action is reduced to a single point of time; e. g.:

βέλε δὲ Θρηκῶν ἀγός ἀνδρῶν,  
 Πείρωσ 'Ιμβρασίδης, ὃς ἄρ' Αἰνόθεν εἰλῆλούθει.  
 [Il. 4. 519-20.]

- 'And the Chief of the Thracians struck him, Peiros, son of Imbrasus, who indeed came from Aenus.'



Ἰδομενεὺς δ' ἄρα φαίσεται ἐνήρατο Μήονος υἱὸν  
 Βώρου, ὃς ἐκ Τάρνης ἐριβόλακος εἰληλούθει.  
 [II. 5. 43-44.]

- 'But Idomeneus then slew Phaestus, son of Borus, the Maeonian,  
 who came from fertile Tarne.'

τάς μὲν ἔπειτ' ἐν Περκώτῃ λιπε νηας ἔρσας,  
 αὐτὰρ ὁ πεζὸς ἔων ἐς Ἴλιον εἰληλούθει.  
 [II. 11. 229-30.]

- 'Then these his shapely ships he left at Percote, but he came  
 on foot to Ilios.'

πέφνε γὰρ Ὀθρυονῆα Καβησόδωρον ἔνδον ἔδοντα,  
 ὃς ῥα νέον πολέμοιο μετὰ κλέος εἰληλούθει.  
 [II. 13. 363-64.]

- 'For he slew Othryoneus of Cabesus, who was in Troy, and he  
 indeed came lately at the report of the war.'

ὃς ῥ' ἐκ Παιονίης ἐριβόλακος εἰληλούθει.  
 [II. 17. 350.]

- 'He indeed came from fertile Paeonia.'

αὐτὰρ ὁ βῆ ῥ' ἵεναι μετ' Ἀμύμονα Πείρω υἱὸν,  
 ῥίγμον, ὃς ἐκ ῥήθ' Ἰσθμίας ἐριβόλακος εἰληλούθει.  
 [II. 20. 484-85.]

- 'But he proceeded to go after the peerless son of Peires, even  
 Rhigmus, who came from fertile Thrace.'

§ 406. Similarly the pluperfects of some verbs indicating position are  
 used in a simple preterite tense (Cf. its corresponding perfect  
 indicative used with present meaning); e.g.:

Ἰστημι:

Ἴπποι δὲ παρ' ἄρμασιν οἷσιν ἕκαστος  
 λωτὸν ἐρεπτόμενοι ἐλεόθρεπτόν τε σέλινον  
 ἔστασαν· [Il. 2. 775-77.]

- 'And their horses stood idle each near the chariots, eating lotus  
 and parsley grown in the marshes.'

αὐτὰρ ὁ πλησίον ἐστήκει πολύμητις Ὀδυσσεύς,  
 παρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναί  
 ἔστασαν· [Il. 4. 329-31.]

- 'But Odysseus of many counsels stood hard by, and by him around  
 the ranks of the Cephallenians, by no means weak, stood still.'

οἱ δὲ μένοντες  
 ἔστασαν, ὅπποτε πύργος Ἀχαιῶν ἄλλος ἐπελθὼν  
 Τρώων ὀρμήσειε καὶ ἄρξειαν πολέμοιο. [Il. 4. 333-35.]

- 'But they stood waiting when some other battalions of the Achaeans  
 should advance upon the Trojans, and begin the war.'

παρ δὲ οἱ ἐστήκει Σθένηςλος, Καπανήϊος υἱός.  
 [Il. 4. 367.]

- 'And by him Sthenelus, son of Capaneus, stood.'

οἷμα μάλ' ἐστήκει - τύχε γάρ ῥ' ἀμάθοιο βαθείης -  
 ὅφρ' Ἴπκω κλήξαντε χαμαὶ βάλλον ἐν κονίησι· [Il. 5. 587-88.]

- 'And he stood for a long time - for he lighted upon deep sand -  
 until his two horses kicked him and threw him on the ground in the dust.'

ἀλλ' ὅτε δὴ ῥ' ἔκτανον ὄθι κλεῖστοι καὶ ἄριστοι  
ἔσταναν, ἀμφὶ βίην Διομήδεος ...

[Il. 5. 780-81.]

- 'But when indeed they came, when the most and the best stood  
close round about mighty Diomedes.'

ὡς ἴδε χώρον ἑρήμον, ὄθ' ἔσταναν ὠκέες ἵπποι,  
[Il. 10. 520.]

- 'When he saw the place empty where the swift horses stood.'

ὄθι περ Διομήδεος ἵπποι  
ἔσταναν ὠκυπόδες μελιηδέα πυρὸν ἔδοντες.  
[Il. 10. 568-69.]

- 'Where the swift-footed horses of Diomedes stood eating sweet  
wheat.'

ἐστήκει γὰρ ἐπὶ πρυμνῇ μεγακῆτερ νηῖ,  
[Il. 11. 599.]

- 'For he stood at the stern of the great ship.'

κρημνοὶ γὰρ ἐπηρεφέες περὶ πᾶσαν  
ἔσταναν ἀμφοτέρωθεν, ὑπερθεὶ δὲ σκολόπεσσιν  
ὀξέσιν ἡρήρει, τοὺς ἔσταναν υἱὲς Ἀχαιῶν.  
[Il. 12. 54-56.]

- 'For overhanging precipices stood on both sides round it all, and  
it was fitted above with sharp stakes, which the sons of the Achaeans  
had planted.'

τὼ μὲν ἄρα προπάρειθε κυλᾶων ὑψηλᾶων  
ἔσταναν ὡς ὅτε τε ὀρυεὶς οὖρεσιν ὑψικάρηνοι,  
[Il. 12. 131-32.]

- 'Those two stood in front of the lofty gates, as when oaks with lofty tops [stand] on the mountain.'

ὅς βα πυλῶν  
ἑστήκει πρόσθε, πρυμνός παχύς, αὐτὰρ ὑπερθεῖν  
ὀξύς ἔην.  
[Il. 12. 445-47.]

- 'Which (i. e. stone) lay (lit. stood) in front of the gates, thick at the base, but was sharp at the point.'

ὅφρ' ἔκεθ' ἵππου  
... οὔ ...  
ἔστασαν ἡνίοχόν τε καὶ ἄρματα ποικίλ' ἔχοντες.  
[Il. 13. 537 = 14. 431.]

- 'Until he came to his horses which stood ... holding both the charioteer and the variegated chariot.'

ὥς τῷ παρβεβαῶτε μάλ' ἔστασαν ἀλλήλοισιν.  
[Il. 13. 708.]

- 'Thus going these two stood very near to one another.'

ἔνθ' ἄρ' ὃ γ' ἑστήκει δεδοκημένος,  
[Il. 15. 730.]

- 'There he stood on the watch (lit. guarding himself).'

Αἴας δ' ἀμφὶ Μενoitιάδῃ σάκος εὖρυ καλύψας  
ἑστήκει ὥς τις τε λέων περὶ οἷσι τέκεσσιν,  
[Il. 17. 132-33.]

- 'But Aias, having covered the son of Menoetius with his great shield, stood as a lion over his cubs.'



Ἄτρεΐδης δ' ἐτέρωθεν, ἀρηΐφιλος Μενέλαος,  
ἐστήκει, μέγα πένθος ἐνὶ στήθεσσιν ἄεζων.  
[Il. 17. 138-39.]

- 'But the son of Atreus, warloving Menelaus, stood on the other side, nursing great grief in his breast.'

αὐτὰρ Ἀχαιοὶ  
ἔστασαν ἀμφὶ Μενoitιδῶν ἕνα θυμὸν ἔχοντες.  
[Il. 17. 266-67.]

- 'But the Achaeans stood firm, one in spirit, around the sons of Menoetius.'

... ὅσοι ...  
ἔστασαν ἀμφὶ Μενoitιδῶν κατατεθνηῶτι.  
[Il. 17. 369.]

- 'As many as stood over the dead body of the son of Menoetius.'

βασιλεὺς δ' ἐν τοῖσι σιωπῇ  
σκηπτρον ἔχων ἐστήκει ἐπ' ὄγμου γηθόσυνος κῆρ.  
[Il. 18. 556-57.]

- 'And among them the King, sceptre in his hand, stood in silence at the furrow rejoicing at heart.'

μέλανες δ' ἀνὰ βότρυνες ἦσαν,  
ἐστήκει δὲ κάμαξι διαμπερές ἀργυρέησιν.  
[Il. 18. 562-63.]

- 'Add there were black clusters throughout it, and it stood throughout on silver poles.'

ἡ δ' ἐκδύει φίλον υἱόν, ὃ δ' ἑβδομος ἐστήκει μέγας.  
[Il. 19. 117.]

- 'But she was pregnant with a dear son, and already the seventh month had come.'

ἑστῆκει δ' ὁ γέρων Πρίαμος θεῖου ἐπὶ πύργου,  
[Il. 21. 526.]

- 'But the old man Priam was standing on a noble tower.'

ὁ δὲ προπάροιθε πυλάων  
ἑστῆκει, ἄμοτον μεμαῶς Ἀχιλλῆϊ μάχεσθαι.  
[Il. 22. 35-36.]

- 'But he stood in front of the gates, inexorably eager to fight with Achilles.'

τοῖς δ' ἑλατῆρες  
ἕστασαν ἐν ὀφροῖσι, πάτασσε δὲ θυμὸς ἑκάστου  
νίκης ἱεμένων.  
[Il. 23. 369-71.]

- 'And the drivers stood in the cars, and each man's heart was throbbing for victory.'

οὐδ' ἄρ' ἔτι δῆν  
ἑστῆκειν.  
[Il. 23. 690-91.]

- 'Nor did he stand any longer.'

ἐν δὲ κίθιοι οἶνοιο καλαιοῦ ἡδυπότοιο  
ἕστασαν, ἄκρητον θεῖον ποτὸν ἐντὸς ἔχοντες,  
ἑξείης ποτὶ τοῖχον ἀρηρότες,  
[Od. 2. 340-42.]

- 'And among them stood jars of wine, old and sweet, holding within them an unmixed divine drink, arranged in order against the wall.'

ὣς τὼ μὲν χαλεποῖσιν ἀμειβομένω ἐπέεσσιν  
ἔστασαν·

[Od. 3. 148-49.]

- 'Thus those two stood answering one another with bitter words.'

αὐτὰρ ἐγὼν ἐπὶ νηας, ὅθ' ἔστασαν ἐν ψαμάθοισιν,  
ἦϊα·

[Od. 4. 426-27.]

- 'But I went to the ships where they stood on the sand.'

σταθμοὶ δ' ἀργύρεοι ἐν χαλκῷ ἔστασαν οὐδῶ,  
ἀργύρεον δ' ἐφ' ὑπερθύριον, χρυσῆ δὲ κορῶνη.

[Od. 7. 89-90.]

- 'Posts of silver stood in the brazen threshold, and above them was  
a lintel of silver and a golden ring [door handle].'

χρῦσειοι δ' ἄρα κοῦροι ἐυδμήτων ἐπὶ βωμῶν  
ἔστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,

[Od. 8. 100-101.]

- 'And there stood on well-built pedestals golden youths holding in  
their hands lighted torches.'

ὣς δ' ὁ μὲν ἐστήκει, τοὶ δ' ἄκριτα πόλλ' ἀγόρευον  
ἦμενοι ἄμφ' αὐτόν·

[Od. 8. 505.]

- 'So there it stood, and they were debating on many undecided  
things, sitting around it.'

Νῶϊ μὲν ὣς ἐπέεσσιν ἀμειβομένω στυγεροῖσιν  
ἔσταμεν ἄχνυμενοι θαλερόν κατὰ δάκρυ χέοντες·

[Od. 11. 465-66.]

- 'Thus we two stood and held sad converse with one another,  
sorrowing and shedding warm tears.'

Αἱ δ' ἄλλαι ψυχαὶ νεκρῶν κατατεθνηῶτων  
ἔστασαν ἀχνύμεναι, εἶροντο δὲ κήδε' ἑκάστη.  
[Od. 11. 541-42.]

- 'And the other souls of the departed dead stood mourning, and  
narrated each their grief.'

αὐτὰρ ὁ παρ' λαμπτήρσι φαείνων αἰθομένοισιν  
ἔστήκειν ἔς πάντας ὀρώμενος.  
[Od. 18. 343-44.]

- 'But he (Odysseus) took his stand beside the bright fire-stands  
and looked upon all the men.'

αὐτὰρ Ὀδυσσεὺς  
θυμῷ μὲν γοῶσαν ἔην ἑλδαίρε γυναῖκα,  
ὀφθαλμοὶ δ' ὥς εἰ κέρα ἔστασαν ἡὲ σιδήρεος  
ἄτρεμας ἐν βλεφάροισι.  
[Od. 19. 209-12.]

- 'But Odysseus in his mind had pity for his lamenting wife, but  
his eyes stood fixed between his lids, as if they were horn or iron.'

ἐνθα δὲ χηλοὶ  
ἔστασαν, ἐν δ' ἄρα τῇσι θυώδεα εἴματ' ἔκειτο.  
[Od. 21. 51-52.]

- 'And there the chests stood in which fragrant garments were  
stored.'

Τηλέμαχος ...  
ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχει, ἄγχι δ' ἄρ' αὐτοῦ  
παρ' ἑρδόνον ἔσθκει κεκορυθμένος αἰθοπι χαλκῷ.  
[Od. 21. 433-34.]

- 'Telemachus took his spear in his hand, and stood by the seat  
near his father's side, armed with gleaming brass.'



αὐτὸς ἐγὼν εἶδον θεὸν ἀμβροτον, ὃς δ' Ὀδυσσεύῃ  
ἐγγύθεν ἐστήκει καὶ Μέντορι πάντα ἑῷκει.  
[Od. 24. 445-46.]

- 'I myself saw an immortal god who stood quite close to Odysseus,  
and was exactly like Mentor in all things.'

Ἑκτορα δὲ φράσσαντο βοῇν ἀγαθὸν καὶ ἑταίρους,  
ἡμῶν ὅσσοι μετόπισθεν ἀφίστασαν οὐδὲ μάχοντο,  
ἢ δ' ὅσσοι παρὰ νηυσὶ μάχην ἐμάχοντο θοῇσιν.  
[Il. 15. 671-73.]

- 'But they fenced round Hector, good at the battle-cry, and his  
companions, both as many as stood off behind him, and did not  
fight, and as many as fought in the battle near the swift ships.'

οὐδ' ἄρ' ἔτ' Αἴαντι μεγαλήτορι ἦνδανε θυμῷ  
ἐστάμεν, ἐνθαῖ περ ἄλλοι ἀφίστασαν υἱέες Ἀχαιῶν.  
[Il. 15. 674-75.]

- 'But it did not please at all the soul of great-hearted Aias to stand,  
where the other sons of the Achaeans stood aloof.'

ἐνθ' οὔ γ' οὐκέτι δηρὸν ἀφίστασαν.  
[Il. 21. 391.]

- 'Then they no longer kept aloof for a long time.'

οἷη δ' Αἴαντος ψυχῇ Τελαμωνιάδαο  
νόσφιν ἀφίστηκει, κεχολωμένη εἵνεκα νίκης,  
[Od. 11. 543-44.]

- 'But the spirit of Aias, son of Telamon, alone stood apart, still  
full of wrath for the victory.'

δεῖσε δ' ὃ γ' ἀμφίβασαν κρατερὴν Τρώων ἀγερῶχων,  
οἳ πολλοὶ τε καὶ ἐσθλοὶ ἐφέστασαν ἔγχε' ἔχοντες,  
[Il. 5. 624.]

- 'And he (Aias) feared the strong defence of the proud Trojans,  
who stood round against him, both many and valiant, having spears  
(in their hands). '

ἀλλ' ἦ γε εὖν παιδί καὶ ἀμφιπόλῳ εὐπέπλῳ  
πύργῳ ἐφεστήκει γοῶσα τε μυρομένη τε.  
[Il. 6. 372-73.]

- 'But she (i. e. Andromache) with her son and a fair-robed attendant  
took her stand upon a tower, both groaning and wailing. '

ὥς πυκνοὶ ἐφέστασαν ἀλλήλοισιν,  
[Il. 13. 133 = 16. 217.]

- 'So thick did they stand one to another. '

οἳ μὲν τὰ φρονέοντες ἐφέστασαν ἀλλήλοισιν.  
[Il. 15. 703.]

- 'Thus thinking such things they stood ~~one~~ one upon another. '

τρεις δ' ἄρ' ἀμαλλοδετήρες ἐφέστασαν.  
[Il. 18. 554.]

- 'And three binders stood hard by them. '

παννυχίη γάρ μοι Πατροκλῆος δειλοῦ  
ψυχῇ ἐφεστήκει γοῶσα τε μυρομένη τε,  
καὶ μοι ἕκαστ' ἐπέτελλεν, ἔεικτο δὲ θεσκελον αὐτῷ.  
[Il. 23. 105-07.]

- 'The spirit of hapless Patroclus stood over me all the night, both  
groaning and lamenting, and gave me charge <sup>concerning</sup> ~~of~~ each thing, and was  
marvellously like his very self. '

- § 407. The pluperfects of some verbs of stretching and spreading are also used in a preterite sense:

τὸν ῥά οἱ ἀμφίπολος φυλὼ παρέθηκε φέρουσα  
νήματος ἀσκητοῦ βεβυσμένον· αὐτὰρ ἐπ' αὐτῇ  
ἡλακᾶτη τετάνυστο ἰοδνεφές εἶρος ἔχουσα.

[Od. 4.134-35.]

- 'This then the attendant Phylo brought and placed beside her,  
filled with finely spun thread; but upon it was laid the distaff laden  
with wool of violet colour.'

ἡ δ' αὐτοῦ τετάνυστο περὶ σπείους γλαφυροῦ  
ἡμερὶς ἡβώωσα, τεθῆλει δὲ σταφυλῆσι·

[Od. 5.68-69.]

- 'And a youthful vine was spread there round the hollow cave and was  
richly laden with clusters of grapes.'

ἄγχε δέ μιν πολὺκεστος ἱμᾶς ἀπαλὴν ὑπὸ δειρῇν,  
ὅς οἱ ὑπ' ἀνθερεῶνος ὄχευς τέτατο τρυφαλείης.

[Il. 3.371-72.]

- 'And he (Paris) was choked beneath his tender neck by the richly-  
broidered strap that was stretched beneath his chin to hold his helm.'

ὥς μὲν τῶν ἐπὶ ἴσα μάχη τέτατο πτόλεμός τε,

[Il. 12.436 = 15.413.]

- 'So their fight and battle was strained evenly. equality.'

Ἄψ δ' ἐπὶ Πατρόκλῳ τέτατο κρατερὴ ὁσμίνη  
ἀργαλεὴ πολὺδακρυς, ἔγειρε δὲ νεῖκος Ἀθήνη  
οὐρανόθεν καταβάσα·

[Il. 17.543-45.]

- 'But again over Patroclus was strained a stout contest, grievous and most tearful, and Athene, descending from heaven, roused the strife.'

ἄγριος ἦν τε πῦρ, ἐπὶ δὲ πτόλεμος τέτατό σφιν  
[Il. 17. 736-37.]

- 'And against them a conflict was strained, fierce as fire.'

ὣς τῷ γ' ἐν κονίῃσι παρ' ἀλλήλοισι τέτασθην  
[Il. 4. 536.]

- 'Thus the two lay stretched in the dust each by the other.'

πολλοὶ γάρ Τρώων καὶ Ἀχαιῶν ἥματι κείνῳ  
πρηγέες ἐν κονίῃσι παρ' ἀλλήλοισι τέταντο.  
[Il. 4. 543-44.]

- 'For many of the Trojans and of the Achaeans alike were stretched on that day one by the other's side with faces in the dust.'

τῇ ῥα ὄψω τελαμῶνε περὶ στήθεσσι τέτασθην,  
ἥ τοι ὁ μὲν σάκεος, ὁ δὲ φασγάνου ἀργυροῆλου.  
[Il. 14. 404-05.]

- 'Where the two belts were stretched across his breast, that one of his shield and the other of his silver studded sword.'

ἔς ῥα φωνήσας εἰρυσσατο φάσγανον ὀξύ,  
τό οἱ ὑπὸ λαβερὴν τέτατο μέγα τε στίβαρόν τε,  
[Il. 22. 306-07.]

- 'So saying he (Hector) drew his sharp sword that hung beside his flank, a great and stout sword.'

τοῖσι δ' ἀπὸ γούσης τέτατο ὁρδμος.  
[Il. 23. 758.]



- 'And to them the course was stretched from the starting point.'

της δὲ πανημερίης τέταθ' ἱστία ποντοποροῦσης.  
[Od. 11. 11.]

- 'All the day long, passing over the sea, her sails were stretched tight.'

πολέσιν δ' ἐντοσθεν ἱμάσιν  
ἐντέτατο στερεῶς, ἔκτοσθε δὲ λευκοὶ ὀδόντες  
ἀργιόδοντος ὕδρ' θαμέες ἔχον, ἐνθα καὶ ἐνθα  
εὖ καὶ ἐπισταμένως, μέσση δ' ἐνὶ πτελὸς ἀρήρειν.  
[Il. 10. 262-65.]

- 'And it (i. e. helm) was stretched with many thongs strongly within, while without the white teeth of a boar of gleaming tusks were set thick on this side and that, well and cunningly, and within was fixed a woollen cap.'

§ 408. In the following passage, the pluperfect of πετάννυμι may suggest the suddenness of an action:

ὡς ἄρα οἱ εἰπόντι ἔπεπτατο δεξιὸς ὄρνις,  
[Il. 13. 821 = Od. 15. 160 = 525.]

- 'Then as he was speaking, a bird flew over him (all of a sudden) on the right hand.'

ἦελου ὄξερα, νέφος δ' οὐ φαίνετο πάσης  
γαλῆς οὐδ' ὀρέων.  
[Il. 17. 371-73.]

- 'And the piercing brightness of the sun was spread over them, and a cloud did not appear on all the earth and the mountains.'

§ 409. Some verbs of becoming and growing also show a preterite sense:

γίγνομαι:

ἦ μὲν ἀμφοτέροισιν ὁμὸν γένος ἦδ' ἓα πατρη,  
ἀλλὰ Ζεὺς πρότερος γέγονει καὶ πλεονα ἤδη.  
[Il. 13. 354-55.]

- 'They were indeed both <sup>of</sup> the same stock and <sup>of</sup> one fatherhood, but Zeus was born first and knew more things.'

φύω:

τοῦ κέρα ἐκ κεφαλῆς ἐκκαίδεκάδωρα πεφύκει.  
καὶ τὰ μὲν ἀσκησας κεραοξόος ἤραρε τέκτων,  
πάν δ' εὖ λειήνας χρυσέην ἐπέθηκε κορώνην.  
[Il. 4. 109-11.]

- 'From its head the horns grew to a length of sixteen palms; the worker in horn had wrought them and fitted together, and skillfully polished the whole and put on a golden tip.'

Here *πεφύκει* describes a single action in the past, while the sentence containing the two aorists *ἤραρε* and *ἐπέθηκε* is altogether a separate statement made on the basis of the previous one.

καλόντο πτελέαι τε καὶ ἰτέαι ἦδ' ἐμυρταί,  
καλετο δὲ λωτός τ', ἦδ' ἐθρυσόν, ἦδ' ἐκύπειρον,  
τὰ περὶ καλά ρέεθρα ἄλις ποταμοῖο πεφύκει.  
[Il. 21. 350-52.]

- 'The elm trees and the willows and the tamarisks were burned, and the lotus and the rushes and the reedsthat grew abundantly round the beautiful streams of the river were also burned.'

ὕλη δὲ σπέος ἄμφι πεφύκει τηλεθώσα,  
κλήθρη τ' αἰγείροσ τε καὶ εὐώδης κυπάρισσος.

[Od. 5.63-64.]

- 'But a tall verdant wood grew round about the cave, both alder and poplar and sweet-smelling cypress ...'

But in the following passage the pluperfect is used in a subordinate clause along with the imperfect and aorist. The imperfect is employed as a 'descriptive tense', while the aorist is used as a 'narrative tense'. The pluperfect suggests the completion of an action already performed before the actions expressed by the other two tenses; e.g.:

ἦρχε δ' ὁδοῖο  
νήσου ἐπ' ἐσχατιῆς, ὅθι δένδρεα μακρὰ πεφύκει,  
κλήθρη τ' αἰγείροσ τε, ἐλάτῃ τ' ἣν οὐρανομῆκης,  
αὖα πάλαι, περίκηλα, τὰ οἱ πλώοιεν ἐλαφρῶς.  
αὐτὰρ ἐπεὶ δὴ δεῖξ' ὅθι δένδρεα μακρὰ πεφύκει,  
ἣ μὲν ἔβη πρὸς δῶμα Καλυψώ, δῖα θεάων.

[Od. 5.237-42.]

- 'And she (i.e. the nymph) took the lead in the way to the borders of the island where tall trees grew abundantly, both alder and poplar, and there were firstretching to heaven, long dry and well-seasoned, which would float for him lightly; but when she had shown him where the tall trees grew abundantly, Calypso, the beautiful of goddesses went back to her house.'

§ 410. The pluperfect of ἀμφιβαίνω, in the following, denotes that the god forsook the city on its fall (Cf. Od. 9.40, 165) and it indicates a remote past action. The perfect indicative of this verb is used with present meaning (Cf. Il. 1.37, § 254.), and so the pluperfect is used with past meaning:

αὐτὰρ ἐγὼ κρίνας ἐτάρων βῆ δυσκαίδεα' ἀρίστους  
βην. αὐτὰρ αἴγεον ἄσκαν ἔχον μέλανος οἶνοιο  
ἠδ' ἑός, ὃν μοι ἔδωκε Μάρων, 'Ευάνθεος υἱός,  
ἱρεὺς Ἀπόλλωνος, ὃς Ἰσμαρον ἀμφιβεβήκει,  
οὐνεκά μιν σὺν παιδὶ περισχόμεθ' ἠδὲ γυναικὶ  
ἄζόμενοι.

[Od. 9.195-200.]

- '..... who presided over Ismarus .....

Here the imperfect, aorist and the pluperfect are employed to describe different grades of action. The imperfect ἔχον is used in a descriptive past, while the aorists ( ἔδωκε and περισχόμεθα ) are used in a narrative sense. ἀμφιβεβήκει refers back to the time before the destruction of Ismarus, i. e., an event that happened in the past and was completed also.

Similarly in

ἥμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει,  
καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα.

[Il. 8.68-69.]

- 'When the sun had reached the mid-heaven, (then) indeed the father lifted on high his golden scales.'



§ 411. So also the pluperfect of εἶρω:

αἵ ῥα πύλας εἴρυντο πύκα στιβαρῶς ἀραρυτάς,  
δικλίδας ὑψηλάς. [Il. 12. 454-55.]

- 'Which, indeed, protected the gates, strongly and closely fitted, double-folding and lofty.'

§ 412. Below are given some miscellaneous verbs, the pluperfects of which are used in a preterite sense:

ἀγείρω:

ἀλλ' ὅτε δὴ ῥ' ἔκτανον ὅθι ξανθὸς Μενέλαος  
βλήμενος ἦν, περὶ δ' αὐτὸν ἀγηγέραθ' ὅσσοι ἄριστοι  
κυκλῶσ', ὃ δ' ἐν μέσσοισι παρίστατο ἰσθθεὸς φῶς,  
ἀττίκα δ' ἐκ ζωστήρος ἀρηρότος ἔλκεν ὄϊστον.  
[Il. 4. 210-13.]

- 'But indeed they came where the fair-haired Menelaus was wounded, and round him were assembled in a circle, whosoever were the best among the Chieftains; the godlike hero was standing in the midst of them, and then immediately he drew the arrow from the well-fitted belt.'

ὣς οἱ μὲν Διὸς ἔνδον ἀγηγέρατ'. [Il. 20. 13.]

- 'Thus they (i. e. gods) were gathered within the house of Zeus.'

ἦλθε δ' ἐπὶ ψυχῇ Ἀγαμέμνωνος Ἀτρεΐδου  
ἀχνυμένη, περὶ δ' ἄλλαι ἀγηγέραθ', ὅσσοι ἄμ' αὐτῷ  
οἴκῳ ἐν Αἰγίσθοιο θάνον καὶ πότμον ἐπέστον  
[Od. 11. 387-89 = 21. 20-22.]

- 'Then came the soul of Agamemnon, son of Atreus, sorrowing;  
and round about him other (souls) were congregated, as many as died  
with him in the house of Aegisthus, and met their fate.'

ὄρυμμι:

πολύς δ' ὄρυμαγδός ὀρώρει.

[Il. 2. 810 = 8. 59 = 4. 449 = 8. 63 = 18. 493 = Od. 24. 70.]

- 'And a great din arose.'

ὡς Τρώων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρώρει.  
[Il. 4. 436.]

- 'Thus <sup>the</sup> clamour of the Trojans arose throughout the wide host.'

βοή δ' ἔσβεστος ὀρώρει.  
[Il. 11. 500 Cf. 13. 169 = 540; Cf. 16. 267.]

- 'An unquenchable cry arose.'

πάντη γὰρ περὶ τεῦχος ὀρώρει θεσπιδάεζ πῦρ  
λάτνον.  
[Il. 12. 177-78.]

- 'For on all sides round the wall of stones a fierce fire arose.'

τὸ δὲ τεῦχος ὕπερ πᾶν ὀσῦπος ὀρώρει.  
[Il. 12. 289.]

- 'And the noise arose over the whole wall.'

τοῖς δὲ πανημερίοις ἔριδος μέγα νεῦκος ὀρώρει  
ἀργαλέης.  
[Il. 17. 384-85.]

- 'Now all the day a great contest of severe strife arose (or raged).'

ἄγριος.  
περὶ δ' αὐτοῦ μῶλος ὀρώρει  
[Il. 17. 397-98.]

- 'And around him a battle waxed (lit. arose) wild.'

ἐπὶ δ' ἀνὴρ ἐσθλὸς ὀρώρει,  
[Il. 23.112.]

- 'And thereover arose (i.e. watched) a man of valour (i.e. Meriones).'

τῶν δὲ στοναχὴ κατὰ δώματ' ὀρώρει.  
[Il. 24.512.]

- 'And the sound of their moaning went up (lit. arose) through the house.'

ὀρώρει δ' οὐρανὸθεν νύξ.  
[Od. 5.294 = 9.69 = 12.315.]

- 'And night arose from heaven.'

Here the pluperfect shows the abrupt arrival of the darkness.

κοῦροι δ' ἐπελήκεον ἄλλοι  
ἐστεῶτες κατ' ἀγῶνα, πολὺς δ' ὑπὸ κόμπῳ ὀρώρει.  
[Od. 8.379-80.]

- 'And the other youths beat time, and stood by the lists, and a loud din uprose gradually.'

Here ὀρώρει is to be connected with ὑπὸ to give the effect of the slow rising of the sound: "rose gradually."

βάλλον· ἄφαρ δὲ κακὸς κῶναβος κατὰ νηας ὀρώρει  
[Od. 10.122.]

- 'They bombarded them with stones; and immediately a miserable sound came over all the ships.'

Here the pluperfect suggests the suddenness of the disaster.

αὐτὰρ ὃ γ' ἄψ ὥσασκε τιταινόμενος, κατὰ δ' ἰδρώς  
ἔρρεεν ἐκ μελέων, κονίη δ' ἐκ κρατὸς ὀρώρει.  
[Od. 11. 599-600.]

- 'But he, striving, thrust it back again, and sweat flowed down from his limbs and dust rose up from his head.'

βοή δ' ἐπὶ πόντον ὀρώρει  
θεσπεσίη, ὑπὸ δὲ τρόμος ἔλλαβε πάντας Ἀχαιοῦς.  
[Od. 24. 48-49.]

- 'And a dreadful cry arose all over the sea, and a trembling seized all the Achaeans.'

Here an emphatic sense is perhaps produced by alliteration with π which helps to create the atmosphere of a loud noise.

κεῖθω:

Κύκλωψ, τῇ, πῖε οἶνον, ἐπεὶ φάγες ἀνδρόμεα κρέα,  
ὄφρ' εἰδῇς οἶόν τι ποτόν τῶδε νηὺς ἔκεκεῖθαι  
ἡμετέρη.  
[Od. 9. 347-49.]

- 'Cyclops, take and drink wine, since you have eaten men's flesh, that you may know what kind of drink this was that our ship stored (or contained).'

ἔργω:

ἀλλ' οὐ πως ἔτι εἶχε· σάκεσσι γὰρ ἔρχατο πάντα  
ἑσταότες περὶ Πατρόκλῳ, πρὸ δὲ δοῦρατ' ἔχοντο.  
[Il. 17. 354-55.]



- 'But in no way he was able to do more; for they were fenced round on all sides with shields, standing round Patroclus, and before them they held their spears.'

λέλω:

τοῦ δὲ καὶ ἀμφιδρυφῆς ἄλοχος φυλάκη ἐλέλειπτο  
καὶ δόμος ἡμιτελής·

[Il. 2. 700-01.]

- 'His wife, her two cheeks torn in wailing, was left in Phylace, and his house half-finished.'

Τυδεΐδῃ μὲν ὤκε μινεπτόλεμος θρασυμήδης  
φάσγανον ἀμφηκὲς - τὸ δ' ἔδν παρὰ νηὶ λέλειπτο -  
καὶ σάκος·

[Il. 10. 255-57.]

- 'To Tydeus' son Thrasymedes, staunch in fight, gave a doubled-edged sword - for his own was left by his ship - and a shield.'

βῆ δ' ἵεναι παρὰ τε κλισίας καὶ νῆας Ἀχαιῶν  
οἰσόμενος δόρυ μακρόν, ὃ οἱ κλισίῃσι λέλειπτο.

[Il. 13. 167-68.]

- 'And he set out to go along the huts and the ships of the Achaeans to fetch him a long spear which had been left by him in his tent.'

τῷ δ' ἄνευθεν ἀοσσητὴρ μέγ' ἀμείνων  
νηυσὶν ἐπὶ γλαφυρῇσιν ἐγὼ μετόπισθε λελεειμνην,  
ὅς τοι χούνατ' ἔλυσα.

[Il. 22. 333-35.]

- 'But I, an avenger of him, was left behind much better at the hollow even I, that ships, ~~was~~ have loosed your knees.'

ἀτὰρ τὰ πρῶτα καὶ ἐς δόσκουρα λέλειπτο.  
ἀλλὰ μιν αἶψα κίχανεν·

[Il. 23. 523-24.]

as far as

- 'Though at first he (Menelaus) was left behind ~~to~~ the cast of a quoit, but he quickly caught him up.'

ὁ δὲ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς,  
νότου ἀποπροταμῶν, ἐπὶ δὲ πλετον ἐλέλειπτο,  
ἀργιδόδοντος ὕδρος, θαλερὴ δ' ἦν ἀμφὶς ἀλοιφῇ.

[Od. 8.474-76.]

- 'Then indeed Odysseus, of many wiles, said to the herald, for he had cut off a portion of the chin of a white-toothed bear, whereon a larger portion was left, and there was rich fat on either side.'

οὐδὲ μὲν Εὐρύλοχος κοίλῃ παρὰ νηὶ λέλειπτο,  
ἀλλὰ ἔπετ'· ἔδεισεν γὰρ ἐμὴν ἑκπαγλὸν ἐνὶ πῆλιν.

[Od. 10.447-48.]

- 'Eurylochus was not left beside the hollow ship, but he went with us, for he feared my terrible rebuke.'

ἄρς δ' ὁ μὲν αὖθις λέλειπτο, ταθεὶς ὀλοφ' ἐνὶ δεσμῷ.

[Od. 22.200.]

- 'Thus he was left there, stretched in a dreadful bond.'

μίσγω:

οὐ γὰρ πάντων ἦεν ὁμῶς ὁρῶς οὐδ' ἴα γῆρυς,  
ἀλλὰ γλῶσσ' ἐμέμικτο, πολὺκλήτοι δ' ἔσαν ἄνδρες.

[Il. 4.437-38.]

- 'For there was not the same cry of all, nor one voice, but their tongues (or languages) were mingled, and they were men from many lands.'

καλέω:

ὥς εἰπὼν τάφροιο διέσσυτο· τοῖ δ' ἅμ' ἔποντο  
Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλῇν.

[Il. 10.194-95.]

- 'Thus speaking he leaped through the trench and there followed with him the Kings of the Argives, as many as had been called to the council.'

δέχομαι:

ἀλλ' αἶετ' τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην  
ἐνθάδ' ἐλευσέσθαι, μεγάλην ἐπιειμένον ἀλκὴν.

[Od. 9. 513-14.]

- 'But I always looked for some tall and noble man to come here, clad in mighty strength.'

ἔνθεν γάρ μιν ἐδέγμην πρῶτα φανεῖσθαι  
Σκύλλην πετραίην, ἣ μοι φέρε πῆμ' ἐτάροισιν.

[Od. 12. 230-31.]

- 'For thence I thought that Scylla of the rock would first be seen, who was to bring woe to my companions.'

ὁ δέ με πρόφρων ὑπέδεκτο,

[Il. 9. 480.]

- 'And he (i. e. Peleus) received me willingly.'

ὁ δέ οἱ πρόφρων ὑπέδεκτο.

[Od. 2. 387.]

- 'And he (i. e. Noëman) gladly received her (i. e. Athene).'

ὁ μιν πρόφρων ὑπέδεκτο.

[Od. 20. 372 = 23. 314.]

- 'Who (i. e. Piræus ) received him gladly.'

χαῖρε δ' Ὀδυσσεύς  
ὅττι μιν ὡς ὑπέδεκτο, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν.

[Od. 14. 51-52.]

- 'And Odysseus rejoiced that he had given him such welcome, and he spoke a word, and addressed him.'

... ἔτι γάρ νύ με πῆμ' ὑπέδεκτο

[Od.14.275.]

- 'For still now calamity awaited me.'

§ 413.

As was said above (§ 342), most of the Sanskrit pluperfects are used in the sense of the aorist, i.e. they narrate past (completed) actions.<sup>30</sup> In other words, they signify something past which is viewed as completed with reference to the present. And in this respect, they correspond to the Greek pluperfects used as the simple preterite. Some of the examples of this category are given below:

kāste mātāraṃ vidhāvāṃ acakrac chayūṃ kās tvāṃ ajighāmsac cārantam /  
kāste devó ādhi mardikā asid yāt prākṣiṇāḥ pitāraṃ pādagr̥hya //

[RV.4.18.12.]

- 'Who (was he who) made your mother a widow? Who sought to slay you, sleeping or waking? What god was more gracious than you, when you had slain the father, having seized him by the foot?'

eṣā syā nāvyaṃ āyur dādhanā gūdhvī támo jyótisoṣā bodhi /  
āgra eti yuvatīr āhrayānā prācikitat sūryaṃ yajñām agnīm //

[RV.7.80.2.]

- 'Giving fresh life after having hid the darkness, this Dawn has wakened there with a new born lustre. Youthful and unrestrained she comes forward in front of the Sun; she has turned thoughts to the Sun, sacrifice and fire.'

eṣā suvānāḥ pári sómaḥ pavītre sárgo ná sr̥ṣṭó adadhāvad árva /  
tigmé śīśāno mahiṣó ná śṛṅge gā gavyān nabhi sūro ná sātva //

[RV.9.87.7.]



- This Soma, pressed into the cleansing filter, has run like a courser as it were, a host let loose; (he has run) like a strong bull who whets his horns sharp-pointed, like a brave warrior in the fray for cattle.'

kakārdave vṛṣabhó yuktá āsīd āvāvacīt sārathir asya keśī /  
dūdher yuktāsya drāvataḥ sahanasa ṛcchānti smā nispādo mudgalānīm //

[RV.10.102.6.]

- 'For the destruction of the enemy that bull was yoked; Kesi, the charioteer, urged him on with shouting; while running swiftly with the car, his lifted heels pressed close on Mudgalāni.'

yād devā yātayo yathā bhūvanānyā pinvata /  
ātrā samudrā ā gūlhamā sūryam ajabhartana //

[RV.10.72.7.]

- 'O you Gods, when you, like Yatis, caused all existing things to grow, (then) you brought Sūrya forward, who was lying hidden in the ocean.'

Ubhā jigyathur nā parā jayethe nā parā jigye katarascanainoh /  
indrasca viṣṇo yād apasprdhethām tredhā sahasram vi tad airayethām //

*defeated* [RV.6.69.8.]

- 'You two have won, you have never been ~~won~~; either of the two has never been vanquished. O Indra and Viṣṇu, when you fought the battle, (you) contended with three divisions (of the world).'

yā ime rōdasī ubhé ahām indram atustavam /  
visvāmitrasya raksati brāhmedām bhāratam jānam //

[RV.3.53.12.]

- 'I, sustainer of the earth and heaven, praised Indra. This prayer of Viśvāmitra protects the race of Bharata.'

tvám sadyó apibo jāta indra mādāya sōmam paramē vyōman /  
yaddha dyāvāprthivī aviveśīr āthābhavaḥ pūrvyāḥ kārūdhāyāḥ //

[RV.3.32.10.]

- 'O Indra, as soon as you were born in highest heaven, you drank Soma to please you; add when you had entered heaven and earth, you were the first supporter of the creator.'

Other examples can also be cited in a similar way.

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## **CHAPTER SEVEN**

### **The Perfect Infinitive**



## Chapter VII. The Perfect Infinitive

### 1. The perfect infinitive as a verbal category.

§ 414. In its origin the infinitive is the petrified case of a substantive of abstract meaning, but in many instances it is closely united with the verb. And hence the infinitive is in part a substantive and in part a verb. As the function of a verb, the infinitive agrees in its power of denoting different times and of being formed from all the voices. The meaning of the infinitive (such as, ability - inability, permissibility - possibility, apprehension - warning, etc., which are tacitly based on the assumption that the infinitive was originally a dative-locative<sup>1</sup>) does not in any way affect its aspectual usage as a verb. In other words, it can express different stages of action,<sup>2</sup> such as, progressive, durative, momentary, completed etc. Although the infinitive is used very extensively in Greek, the perfect infinitive does not occur very often in Homer. It is formed from some 27 verbs occurring in over 60 places. The choice of perfect infinitive depends upon the writer's desire to express the action. Aspectually, therefore, the perfect infinitive<sup>3</sup> in Homer agrees with the perfect indicative except in a few points and signifies the following categories: a) those which signify past action, b) those which are resultative, c) those which describe the present or future state of affairs, and d) some of those are used imperatively.



In one or two cases the future perfect infinitive is used.

2. The perfect infinitive expressing past actions.

- § 415. With regard to the infinitive expressing past action which is finished at the time of the leading verb, mention may be made of **προτετύχθαι** which occurs in the following two passages:

ἀλλὰ τὰ μὲν προτετύχθαι ἔδσομεν, οὐδ' ἄρα πως ἦν  
ἀσπερχὲς κεχολῶσθαι ἐνὶ φρεσίν·  
[Il. 16. 60-61.]

- 'But let us grant that this is over and done with. Surely it was not right to be furiously angry in mind.'

The force of **πρό** may be as 'past and done with' i.e. with regard to these things as 'gone on their way', 'put them out of our minds', 'let bygones be bygones.' **ἔδσομεν** is a short vowel subjunctive in jussive sense.

ἀλλὰ τὰ μὲν προτετύχθαι ἔδσομεν ἀχνύμενοί περ,  
θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκη·  
[Il. 18. 112-113 = 19. 65-66.]

- 'But let us grant that this is over and done with for all our pain, subduing by force our soul in our breast.'

- § 416. But after certain verbs, such as, thinking, saying etc. the perfect infinitive sometimes contains a positive force, and, in consequence of this force, the perfect infinitive gets a stronger meaning <sup>of the</sup> ~~and~~ positive achievement of an action as if already done; e.g.;



### 3. The Perfect Infinitive in a Resultative sense.

419. In three instances the perfect infinitive shows a resultative sense. In the following, a contrast is shown by the aorist and the perfect infinitive both being formed from the same root διδασκω. The aorist describes an earlier event (narrative) simply as it happened, while the perfect infinitive shows a later resultative action: "which they say you know as a result of being taught by Achilles":

ἀλλ' ἐμὲ μὲν σὺ σάωσον ἄγων ἐπὶ νῆα μέλαιναν,  
μηροῦ δ' ἔκταμ' ὀιστόν, ἀπ' αὐτοῦ δ' αἶμα κελαινὸν  
νίξ' ὕδατι λιαρῷ, ἐπὶ δ' ἥπια φάρμακα πάσσε  
ἔσθλα, τὰ σε προτέρῃ φασιν Ἀχιλλῆος δεδιδάχθαι,  
ὃν Χείρων ἐδίδασκε, δικαιοτάτος Κενταύρων.

[Il. 11.828-32.]

- 'But save me and lead me to my black ship, and cut the arrow out of my thigh, and wash away the black blood from it with warm water, and spread over it the good smoothing drugs, which they say, that you have learned from Achilles, whom Cheiron taught, the most righteous of the Centaurs.'

420. In the following passage the perfect infinitive is used to express a past event (as already completed), the consequences of which extend up to the present.

ἔνθ' ἔσαν Ἀλκονίδης τε νῆξ τε Πρωτεύων  
ἐνθ' ἔσ' ὁπλὸς καλὸς εἰρημίζων.

[Il. 13.681-82.]

And there were the ships of Alkôn and Proteus, drawn up  
on the beach of the grey sea.

§ 420. In the following too *λελειϑθαι* expresses a resultative sense:

ὦ μοι ἐγὼ πανάποτμος, ἐπεὶ τέκον υἱας ἀρίστους  
 τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τίνα φημι λελειϑθαι.

[Il. 24. 255-56.]

- 'Woe is me, I am all ill-fated, since I have begotten sons the best in the wide land of Troy, but none of them are left for me to claim.'

#### 4. The perfect infinitive in a present sense.

§ 421. In some cases the perfect infinitive is similar to those examples of the perfect indicative which denote present action. In this respect, the perfect infinitive is, like the perfect indicative, intensive and resultative, and is used to denote a present or future state of affairs. When it shows an intensive meaning, the emphasis is laid on the aim of the action to be completed, particularly where it is used as a necessary condition for the performance of another action. These uses of the perfect infinitive are either predicative or completive, related to the logical subject or object, or they are used in indirect discourse. The following examples will demonstrate the case in point.

##### (i) Intensive

§ 422. In the following *κεκλήσθαι* emphasizes the performance of a completed action depending on *ὀπιέμεναι*, which expresses an instantaneous action:



ἀλλ' ἔθ', ἐγὼ δέ κέ τοι Χαρίτων μίαν ὀπλοτερῶν  
δῶσω ὀπιέμεναι καὶ σὴν κεκληῖσθαι ἄκοιτιν,  
Πασιθέην, ἧς αἰὲν ἐέλδεαι ἥματα πάντα .

[Il. 14. 267-69.]

- 'But come, I will give you one of the youthful Graces to espouse  
and to be called your wife, even Pasithea, whom you ever desire  
for your days.'

§ 423. Other examples are to be construed in the same way:

γεγωνέμεν:

στῇ δ' ἐπ' Ὀδυσσῆος μεγακῆτεϊ νηὶ μελαίνῃ,  
ἧ ῥ' ἐν μεσσάτῳ ἔσκε, γεγωνέμεν ἀμφοτέρωσιν·

[Il. 8. 222-23.]

- 'And he (Agamemnon?) stood at the black huge ship of Odysseus  
which was in the middle so that a voice could be heard (lit. to get  
his voice heard) to either end.'

Here γεγωνέμεν can be considered as an infinitive of  
consequence after ἐν μεσσάτῳ ἔσκε, "so that one could  
shout from it and be heard."

μεμνησθαι:

ὅσσοι δ' ἄν πολέμοιο περὶ στυγεροῖο λίσπωνται,  
μεμνησθαι πόσιος καὶ ἐδητύος, ὅφρ' ἔτι μάλλον  
ἄνδράσι δυσμενέεσσι μαχώμεθα νωλεμέσιν αἰεὶ,  
ἑσδάμενοι χροῖ χαλκὸν ἀτειρέα.

[Il. 19. 230-33.]

- 'But as many as are left (alive) from the hateful war must take  
thought of drinking and eating, so that we may fight still more  
ever relentlessly with our foes having the unyielding bronze on our body.'

οἱ δ' αἰεὶ βούλοντο θεοὶ μεμνῆσθαι ἐφετμέων<sup>4</sup>.

[Od. 4.353.]

- 'And the gods always wished that men should be mindful of their commands.'

τοῦ ποτὲ μεμνήσεσθαι ὄλομαι ἔν περ ὄνειρῳ.

[Od. 19.581 = 21.79.]

- 'Which I think I shall ever remember even in my dreams.'

ἀκάρησθαι:

ἤδη γὰρ Πηλεΐδ᾽ γ' ὄλομαι ἢ κατὰ πάμπαν  
τεθνάμεν, ἢ που τυτθὸν ἔπι ζῶοντ' ἀκάρησθαι  
γῆρα' τε στυγερῶ καὶ ἐμὴν ποτιδέγμενον αἰεὶ  
λυγρὴν ἀγγελίην, ὅτ' ἀποφθιμένοιο πύθεται.

[Il. 19.334-37.]

- 'For I think that either Peleus must be already dead and gone,  
or else haply he is still alive feebly (and) is sore distressed with  
painful old age, and waiting even for bitter news of me, when he  
shall hear that I am dead.'

Εὐδεις, Πηνελόπεια, φίλον τετιημένῃ ἦτορ;  
οὐ μὲν σ' οὐδὲ ἔῳσι θεοὶ ῥεῖα ζῶοντες  
κλαίειν οὐδ' ἀκάρησθαι, ἐπεὶ ῥ' ἔτι νόστιμός ἐστι  
σὸς παῖς· οὐ μὲν γάρ τι θεοῖς ἀλιτῆμενός ἐστι.

[Od. 4.804-07.]

- 'Do you sleep, Penelope, with your heart aggrieved? No, the  
gods, living easily, do not suffer you to weep nor to be afflicted,  
seeing that your son is yet to return; for he is not at all a sinner  
to the gods.'

πεπνυθῆσθαι:

The perfect infinitive, πεπνυθῆσθαι, in Il. 23.377; 440, Od. 10.495; 23.210, is intensive: "to be of very sound understanding", "to be very wise."

δειδόμενι:

ὅς με θεοὺς κέλεαι ἢ δειδόμεν ἢ ἀλέασθαι·

[Od. 9.274.]

- 'Who (you) bid me either to fear or to shun the gods.'

In this example the perfect infinitive expresses the present state of affairs, while the aorist infinitive is used to express an instantaneous action.

ἢ τινά που δόλον ἄλλον ὀΐεαι· οὐδέ τί σε χρὴ  
δειδόμεν· ἤδη γάρ τοι ἀπώμοσα καρτερὸν ὄρκον.

[Od. 10.380-81.]

- 'Do you indeed think (that) there is some other guile? Nay, you must not in any case be afraid, for I have already sworn you a strong oath not to do any harm.'

εἴρυσθαι:

παρ δ' ἄρ' ἔην καὶ ἀοιδὸς ἀνὴρ, ᾧ πόλλ' ἐπέτελλεν  
'Ατρεΐδης Τροίηνδε κίων εἴρυσθαι ἄκοιτιν.

[Od. 3.267-68.]

- 'Moreover there was with her a minstrel, whom the son of Atreus, going to Troy, gave many injunctions to have a care of his wife.'

μαῖα φίλη, χαλεπὸν σε θεῶν αἰειγενετῶν  
δῆνεα εἴρυσθαι, μάλα περ πολυτίδριν ἐοῦσαν·

[Od. 23.81-82.]

- 'Dear nurse, it is very hard for you to protect<sup>5</sup> the designs of the everlasting gods, however wise you are.'

σχετλίη, οὐδ' ἔτλη πόσιος οὐ κουριδόιο  
εἴρυσθαι μέγα δῶμα διαμπερές, εἶος ἔκοιτο.

[Od. 23.150-51.]

- 'Wretched woman, she had not the heart (or courage) to keep  
the great house of her wedded husband continually till his coming.'

§ 424. With ἀλάλησθαι, the perfect infinitive gives an intensive  
meaning and the frequentative sense as well (Cf. the examples of  
the perfect indicative § 175); e.g.,

οὐδέ τί σε χρὴ  
πόντον ἐπ' ἀτρύγετον κακὰ πάσχειν οὐδ' ἀλάλησθαι.

[Od. 2.369-70.]

- 'You have no need to suffer evils over the deep sea and go  
wandering (hopelessly).'

ἀλλ' αὖτως διὰ νύκτα θοὴν ἀλάλησθαι ἄνωγας,  
νήσου ἀποπλαγχθέντας, ἐν ἡεροειδέϊ πόντῳ.

[Od. 12.284-85.]

- 'But you command us thus as we are to go on wandering through  
the swift night, driven away from the island over the misty deep.'

τῶν ὑπαλευόμενος θάνατον καὶ κῆρα μέλαιναν  
φεύγω, ἐπεὶ νύ μοι αἴσα κατ' ἀνθρώπους ἀλάλησθαι.

[Od. 15.275-76.]

- 'It is to shun death and black fate at their hands that I flee,  
since it is my lot yet to go on wandering among men.'

ἐπεὶ καὶ κείνον ὀίω  
τοιᾶδε λαίφε' ἔχοντα κατ' ἀνθρώπους ἀλάλησθαι.

[Od. 20.205-06.]



- 'For I think that he (Odysseus), too, is clothed in such rags, and goes on wandering among men.'

- § 425. In ἐκγεγᾶμεν the preverb ἐκ and the perfect inflection together give emphasis: "that he is the true son of", "he is indeed the son of ...."; e.g. :

Αἰνέας δ' υἱὸς μεγαλήτορος Ἀγχίσαο  
εὕχεται ἐκγεγᾶμεν, μήτηρ δέ οἱ ἔστ' Ἀφροδίτη.  
[Il. 5.247-48.]

- 'And Aeneas indeed boasts himself to be the son of a great-hearted Anchises, his mother is Aphrodite.'

καὶ δὲ σέ φασι Διὸς κόρυς Ἀφροδίτης  
ἐκγεγᾶμεν, κείνος δὲ χερσίονος ἐκ θεοῦ ἔστιν.  
[Il. 20.105-06.]

- 'And you too, people say, are true sons of Aphrodite, daughter of Zeus, but he is born from an inferior deity.'

αὐτὰρ ἐγὼν υἱὸς μεγαλήτορος Ἀγχίσαο  
εὕχομαι ἐκγεγᾶμεν, μήτηρ δέ μοι ἔστ' Ἀφροδίτη.  
[Il. 20.208-09.]

- 'But for me, I boast that I am indeed the son of great-hearted Anchises, and my mother is Aphrodite.'

- § 426. Owing to its association with χρή and ἀνάγκη, the perfect infinitive of τλᾶω in the following is emphatic. The emphasis is placed on the 'directness' of the situation in which an immediate response is demanded; e.g. :

ἀλλ' οὐ  
~~ἄλλ' οὐ~~ μοι τοιοῦτον ἐπέκλωσαν θεοὶ ὄλβον,  
 πατρὶ τ' ἐμῷ καὶ ἐμοί· νῦν δὲ χρὴ τετλάμεν ἔμπησ.

[Od. 3.208-09.]

- 'But the gods have woven for me no such happiness, for me or for my father; but now I must in any case endure it.'

Here τετλάμεν, in association with νῦν, is present and emphatic - "will have to endure." But in the other two instances, the subject being in the second person, the sense of imperative may be produced by χρὴ and ἀνάγκη; e.g.:

καὶ που σοὶ τὰδ' ἔδωκε, σὲ δὲ χρὴ τετλάμεν ἔμπησ.

[Od. 6.190.]

- 'And, perhaps, he has given these to you, and you must endure them in any case.'

σὺ δὲ τετλάμεναι καὶ ἀνάγκη,

[Od. 13.307.]

- 'But you do endure (them) even by necessity ....'

## (ii) Stative

■ 427. Like the perfect indicative, the perfect infinitive of θνήσκω also refers to a state; e.g.:

εἰ δέ μοι αἶσα  
 τεθνάμεναι παρὰ νηυσὶν Ἀχαιῶν χαλκοχιτῶνων,  
 βούλομαι·

[Il. 24.224-26.]

- 'But if it is my fate to lie dead by the ships of the brazen-coated Achaeans, so would I have it.'

Here the perfect infinitive expresses the speaker's state of mind - that of being dead.

εἰ δ' αὖ με πληθυῖ δαμασσαίῳ μοῦνον ἔδοντα,  
βουλοίμην κ' ἐν ἑμοῖσι κατακτάμενος μεγάροισι  
τεθνάμεν ἢ τάδε γ' αἰὲν ἀεικέα ἔργ' ὀρᾶσθαι,  
[Od. 16.105-07 = 20.315-17.]

- 'But if they should overcome me, being alone, by their numbers,  
I would rather lie slain in my own halls, than witness for ever  
these unseemly deeds, .....'

ἐπεὶ ἢ πολὺ φέρτερόν ἐστι  
τεθνάμεν ἢ ζῶντας ἀμαρτεῖν.  
[Od. 21.154-55.]

- 'For it is much better to lie dead than to live after failure.'

A similar expression is found in Il. 19.335, for which see before § 423.

§ 428. τετευχῆσθαι<sup>6</sup> also in the following passage refers to the state, rather than an action:

αὐτός τ' ἀμφιβαλεῦμαι ἰῶν, δώσω δὲ συμβῶτη  
καὶ τῷ βουκόλῳ ἄλλα· τετευχῆσθαι γὰρ ἄμεινον.  
[Od. 22.103-04.]

- And when I return I will arm myself, and will give (arms) to  
the swineherd and to the cowherd; for it is (indeed) better to be clad  
in full armour.'

Here the emphasis is on the net result produced by the action.

§ 429. In the following the perfect infinitive expresses purpose and aspiration towards the accomplishment of the total action. It also expresses a state, i.e. 'be in the state of wakefulness,' e.g.:

φθέγγεο δ', ἥ κεν ἴησθα, καὶ ἐγρήγορθαι ἄνωχθι,  
[Il. 10. 67.]

- 'But speak (loudly) wherever you go, and command men to be awake.'

(iii) Present state of affairs.

§ 430. The perfect infinitive of τεύχω and καίνυμι is used in the following three instances after the verbs of thinking and saying in order to give the idea of a completed action:

ἤδη γὰρ νῦν ἔλπομ' Ἄρη' γε πῆμα τετύχθαι.  
[Il. 15. 110.]

- 'Even now I think that sorrow is wrought for Ares.'

ἦ φῆς τοῦτο κακίστον ἐν ἀνθρώποισι τετύχθαι;  
[Od. 1. 391.]

- 'You indeed say that this is the worst thing among men.'

τῶν σε, γέρον, πλούτῳ τε καὶ υἱάσι φασὶ κεκῶσθαι.  
[Il. 24. 546.]

- 'Of these, they say, old man, you are pre-eminent both in wealth and in sons.'

§ 431. In the following, the perfect infinitive of ἵστημι is used with the aorist. In the former, emphasis is laid upon the completion of the action to be performed, where the aorist is normally used as a necessary condition for the achievement of another action:

σφῶϊν μὲν τ' ἐπέοικε μετὰ πρώτοισιν ἐόντας  
ἑστᾶμεν ἥδ' ἐ μάχης καυστέρης ἀντιβολῆσαι.

[Il. 4. 341-42 of which 342 = 12. 316.]



- 'It is fitting that you two should stand fast among the foremost and ~~to~~ take part in the fiery battle.'

Here are some further examples:

ἀλλ' ἄγε δὴ πρόφερε κρατερὸν μένος· οὐδέ τί σε χρὴ  
ἑστᾶμεναι μέλεον σὺν τεύχεσιν, ἀλλὰ λυ' Ἴππου.  
[Il. 10. 479-80.]

- 'But come now, put forward your mighty strength; for it does not behove you to stand idly with your weapons, and loose the horses.'

ὅς δέ κ' ἀριστεύῃσιν μάχῃ ἔνι, τὸν δὲ μάλα χρεὼ  
ἑστᾶμεναι κρατερῶς, ἥ τ' ἔβλητ' ἥ τ' ἔβαλ' ἄλλον.  
[Il. 11. 409-10.]

- 'But whosoever is pre-eminent in fight, must by all means stand stubbornly, whether he be smitten, or whether he smite another.'

Here the perfect infinitive is used in an apodositic sentence, i. e.

τὸν δέ apososis to ὅς δέ κ'.

σφῶιν δ' ὥδε θεῶν τις ἐνὶ φρεσὶ ποιήσεται,  
αὐτῷ θ' ἑστᾶμεναι κρατερῶς καὶ ἀνωγέμεν ἄλλους.  
[Il. 13. 55-56.]

- 'But here may one of the gods inspire you two to stand sturdily yourselves, and command others to do the like.'

τῶν ὑπερ ἑνθάδ' ἐγὼ γουνάζομαι οὐ παρεόντων  
ἑστᾶμεναι κρατερῶς, μηδὲ τροπᾶσθε φόβονδε.  
[Il. 15. 665-66.]

- 'For them, not being present here, I entreat (you) to stand stoutly, and not to turn to flight.'

οὐδ' ἄρ' ἔτ' Αἴαντι μεγαλήτορι ἦνδανε θυμῷ  
 ἐστάμεν, ἔνθα περ ἄλλοι ἀφέστασαν υἷες Ἀχαιῶν.  
 [Il.15.674-75.]

- 'But it did not please the great-souled Aias in heart to stand where  
 the rest of the sons of the Achaeans stood aloof.'

τρίποδας γὰρ εἰκόσι πάντας ἔτευχεν  
 ἐστάμεναι περὶ τοῖχον ἐυσταθέος μεγάροιο.  
 [Il.18.373-74.]

- 'For he was making all the twenty tripods to stand around the  
 wall of his well-built house.'

ἀτὰρ πελέκεας γε καὶ εἴ κ' εἰῶμεν ἅπαντας  
 ἐστάμεν.  
 [Od.21.260-61.]

- 'What and if we should let the axes all stand as they are.'

The apodosis is left unspoken, and can be supplied as εἴ κε

- "well! what harm done."

§ 432. In the following, the perfect infinitive is used in a paratactic construction:

βῆ δ' ἰθὺς προθύροιο, νεμεσσήθη δ' ἐνὶ θυμῷ  
 ξείνον δὴθὰ θύρῃσιν ἐφεστάμεν.  
 [Od.1.119-20.]

- 'Then he (Telemachus) went straight to the outer porch, for in  
 his heart he considered it shameful that a stranger should stand  
 at the gates for a long time.'

In the later hypotactic style the sentence would be - 'then he went ...  
 because he was indignant ...'

§ 433. But in the following the perfect infinitive follows:

αὖ γάρ in line 376:

τεύχε' ἔχων ὤμοισιν, ἐφεστάμεναι καὶ ἀμύνειν  
ἀνδρας μνηστῆρας\* [Od. 24.380-81.]

- '..... having arms on my shoulders to stand and to fight against the suitors.'

This use of <sup>the</sup> infinitive is rare; it is normally followed by the optative. Here both the infinitives - ἐφεστάμεναι καὶ ἀμύνειν - express the wish: "... might have stood against the Suitors and resisted them." These two infinitives emphasize the old man's eagerness.'

§ 434. Like the former one, the expression παρεστάμεναι καὶ ἀμύνειν also expresses the wish in the following two instances.

θάρσει νῦν\* τοῖδ' οἱ ἄσσητῆρα Κρονίων  
ἔξ Ἰδης προέηκε παρεστάμεναι καὶ ἀμύνειν.  
[Il. 15.254-55.]

- 'Be now of good courage; the son of Cronos has sent forth a mighty helper from Ida to stand by your side and to defend you.'

τῷ κεν ἐγὼ γ' ἐθέλοιμι παρεστάμεναι καὶ ἀμύνειν  
Πατρόκλῳ\* [Il. 17.563-64.]

- 'In that case I should wish to stand by and (to) defend Patroclus.'

So too the following:

τοῖη γάρ οἱ πομπὴς ἅμ' ἔρχεται, ἣν τε καὶ ἄλλοι  
ἄνδρες ἡρήσαντο παρεστάμεναι, δύναται γὰρ  
Παλλὰς Ἀθηναίη\* [Od. 4.826-28.]

- 'For such a friend goes to guide him, when all men pray to stand by, for ~~that~~ she has the power - even Pallas Athene.'

μερμήριζε δ' ἔπειτα, δόκησε δέ οἱ κατὰ θυμὸν  
ἤδη γινώσκουσα παρεστάμεναι κεφαλῇφι.

[Od. 20. 93-94.]

- 'And then he pondered that she knew him and was standing by his head.'

§ 435. The perfect infinitive of βαίνω is on a par with the previous examples of the verb 'to stand'; e.g. :

Αἴαντ', Ἀργείων ἡγήτορε, καὶ Μενέλαε,  
ἧ τοι μὲν τὸν νεκρὸν ἐπιτράπεθ' οἷ περ ἄριστοι,  
ἄμφ' αὐτῷ βεβάμεν καὶ ἀμύνεσθαι στίχας ἀνδρῶν.

[Il. 17. 508-10.]

- 'Aiantes, leaders of the Argives, and Menelaus, indeed now, commit the dead to charge of those who are the best to stand firm about it and resist the rank of men.'

##### 5. The Perfect Infinitive as an imperative.

§ 436. The perfect infinitive may, at times, act as an imperative expressing commands etc. As, for example, μεμνησθαι in the following (for the other uses see § 42<sup>3</sup>), where it is used imperatively:

μεμνησθαι πατρὸς καὶ μητέρος ἐν μεγάροισιν  
ὥς νῦν, ἧ ἔτι μᾶλλον ἐμεῦ ἀπονόσφιν ἐόντος.

[Od. 18. 267-68.]

- 'Be mindful of my father and mother in the halls, as (you are) now, or yet more, while I am far away.'



So too βεβάρμεν:

ἀλλὰ μᾶλ' ἀμφ' αὐτῷ βεβάρμεν, σχεδόν δὲ μάχεσθαι.  
[Il. 17. 359.]

- 'But by all means do stand firm over him and fight at ~~the~~ close quarters.'

#### 6. The Future Perfect Infinitive.

§ 437. The future perfect infinitive is extremely rare; if not totally absent. However the two forms cited below are considered as future perfect infinitives, and are used after verbs of saying, thinking, in indirect discourse.

§ 438. In the following passage κεχαρησέμεν (though normally regarded as Epic future for χαίρησιν), is used to express an intensive meaning: "will not be full of exultation", "will not be glad at all", etc.

οὐδέ τί φημι  
πᾶσιν ὁμῶς θυμὸν κεχαρησέμεν, οὔτε βροτοῖσιν  
οὔτε θεοῖς, εἴ περ τις ἔτι νῦν δαίνυται εὖφρων.  
[Il. 15. 97-99.]

- 'And the hearts of all alike, I think (lit. I say), will not be in any way glad at all, whether mortals or gods, even if anyone still now feasts with a cheerful mind.'

§ 439. Similarly the following two instances.

Ἦρῃ, μὴ δὴ πάντας ἐμοῦς ἐπιέλπεο μύθους  
εἰδῆσιν.  
[Il. 1. 545-46.]

- 'Hera, you must not expect to be informed of all my counsels.'

Here the future perfect infinitive expresses the inability of Hera as a woman to achieve the result of an action.

ἔνθα σέ φημι  
πάντων Φαιήκων εἰδησέμεν ὅσσοι ἄριστοι.

[Od. 6. 256-57.]

- 'Where I tell you you shall come to know of all the noblest of the Phaeacians.'

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## **CHAPTER EIGHT**

### **The Perfect Participles.**

## Chapter VIII. The Perfect Participles.

### 1. The nature and extent of the perfect participles.

§ 440. From the statistical account given above (§ 66), it is seen that the use of the perfect participle<sup>1</sup> in Homer is used more frequently than the perfect indicative. The perfect participle has two main uses in Homer, in part an adjective, in part a verb. As an adjective it has no tenses, but it does have aspects; at times it governs a simple object, or at times nothing at all. It also indicates differences of voice. The perfect participle as an adjective expresses the fact that an action has been performed as a whole, and often indicates the continued existence of the resulting state. It can be described as a qualitative adjective, because the person or thing has been subjected to the action expressed by the stem of the operative verb without reference to the action as a specific dynamic event. Most of the perfect participles as adjectives are passive.

§ 441. Apart from its role as an adjective, the perfect participle is also used as a verb; and as a verb form, it fully participates in the aspectual system along with tenses and voices. The perfect participle governs an object as well as a case-form. Its syntactical function, as in apposition, or in clauses (concessive, causal, temporal, relative, final, or hypothetical!), is like the perfect indicative. It can be associated with a finite verb in any tense, present, past (imperfect,



aorist, pluperfect), and future in narrative and descriptive passages. It is also used to denote an anterior action, or the chronological relationship between two actions. Sometimes it describes an action already performed before the action denoted by the main verb, and in this case it is similar to the past perfect, and sometimes the action is contemporaneous. In addition, the perfect participle expresses a continuous state resulting from an action already performed, but whose consequences are still perceptible, and in this case it may overlap with the adjectival use of the perfect participle.

§ 442. The perfect participle is not of very frequent occurrence in Vedic literature.<sup>2</sup> It is more frequent than the subjunctive, optative, and imperative, but lesser than the perfect indicative, from which, even in the Samhitās alone, over 300 verbs are formed. In Classical Sanskrit it is less frequently used, but then with a past meaning. But in Vedic literature, particularly in the Ṛgveda, the use of the perfect participle, though small in number of occurrences, can sometimes be seen to be on a par with the Homeric instances. In the following pages this will be illustrated.

## 2. The perfect participles as referring to a past or anterior action

§ 443. As was said above, the perfect participles, as a verb, show the distinction of tenses and voices, and as such, aspectually, some of the perfect participle forms indicate a past or anterior action.

such

In this case, the perfect participle, be it active or passive, is often associated with a finite verb in the past, or present, or future, tense.

But the pastness of the action is not always determined by the accompanying tenses. As, for example, in the following two passages

ἐοργῶς suggests a past action, and is used in conjunction with the aorist and future:

κάτθαν' ὁμῶς ὅτ' αἰεργὸς ἀνὴρ ὃ τε πολλὰ ἐοργῶς.  
[Il. 9. 320.]

- 'Death comes alike to the idle man and to him who has worked much.'

αὐτὰρ ἐγὼ μετὰ τοῖσι θυοσκῶς οὐδὲν ἐοργῶς  
κεῖσομαι, ὥς οὐκ ἔστι χάρις μετόπισθ' εὐεργεῶν.  
[Od. 22. 318-19.]

- 'But I, a soothsayer, who has done nothing, will lie dead amongst them. For there are no prizes hereafter for good deeds.'

ἐοργῶς is used here with concessive force, 'although I have done nothing ....'

§ 444. But the perfect participle of τελέω, though it indicates the accomplishment of an act, is used periphrastically with the present, past, optative, and future of εἰμί. Most of these sentences are a set pattern of phrases; e. g.:

Ἀτρεΐωνα δ' ἔπειτα χόλος λάβεν αἶψα δ' ἀναστὰς  
ἠκέλησεν μῦθον, ὃ δὴ τετελεσμένον ἐστίν.  
[Il. 1. 387-88.]

- 'But then anger took hold of the son of Atreus, and having arisen immediately, he threatened a word which indeed is accomplished.'

τελέσαι δέ με θυμός ἔνωγεν,  
εἰ δύνάμει τελέσαι γε καὶ εἰ τετελεσμένον ἔστί.  
[Il. 14.195-96 = 18.426-27.]

- 'My mind bids me accomplish it, if I am able to do it, and if it is accomplishable.'

τελέσαι in two places of this passage emphasizes the occurrence of a single act, while the perfect participle expresses the senses "done and capable of being done."

§ 445. In the following, the perfect participle of τελέω is accompanied with ἦεν to signify a past completed action;

τὸν δ' εὔρε προπάραιθε νεῶν ὀρθοκραιρῶν  
τὰ φρονέοντ' ἀνὰ θυμόν, ἃ δὴ τετελεσμένα ἦεν.  
[Il. 18.3-4.]

- 'But he (Antilochus) found him (Achilles) in front of his ships with upright beaks, thinking in his mind the things that had been fulfilled.'

The passage is in combination with the aorist and the perfect participle with ἦεν. Antilochos came (ἦλθε in line 2) to Achilles, and he found (εὔρε) him thinking about the things that were (already) accomplished.

§ 446. The next passage is with εἴη, and is in association with

αἶ γάρ, expressing a wish.

αἶ γάρ τοῦτο, ξείνε, ἔπος τετελεσμένον εἴη.  
[Od. 15.536 = 17.163 = 19.309.]

- 'Ah, O stranger, (I wish) this word of yours might be fulfilled.'

§ 447. The following examples are with the future of εἰμι:

ὥδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται.  
[Il. 1. 212=8. 401=8. 454=23. 410=23. 672 = Od. 16. 440=19. 487=21. 337.]

- 'For thus I will speak out, but this thing shall indeed be accomplished.'

In Iliad 8. 454 the same line is repeated, but the perfect participle is  
in  
met with the past form ( ἦεν ).

Here are some more examples:

ἀλλ' ἐκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται.  
[Il. 2. 287 = Od. 2. 18 = 17. 229 = 18. 82.]

σοὶ δ' ἐγὼ ἐξερέω, ὥς καὶ τετελεσμένον ἔσται.  
[Il. 8. 286.]

χρὴ μὲν δὴ τὸν μῦθον ἀπηλεγέως ἀποειπεῖν,  
ἢ περ δὴ φρονέω τε καὶ ὥς τετελεσμένον ἔσται,  
[Il. 9. 309-10.]

- 'It is necessary that I must speak out my word bluntly, in the  
manner in which I think, as it shall be accomplished.'

οὐκ ὄναρ, ἀλλ' ὕπαρ ἔσθλόν δ' τοι τετελεσμένον ἔσται.  
[Od. 19. 547.]

- 'It is not a dream, but a true vision which shall be fulfilled to you.'

§ 448. In the passage quoted below the perfect active participle of  
έρχομαι signifying a past action is used in a subordinate clause in  
a simile together with present tenses describing single momentary  
action:

ὥς δ' ὅτ' ἂν ἀΐξῃ νόος ἀνέρος, ὅς τ' ἐπὶ πολλὴν  
γαῖαν ἐληλουθῶς φρεσὶ πευκαλίμῃσι νοήσῃ,  
"ἔνθ' εἶπεν, ἢ ἔνθα," μενοινήσῃ τε πολλὰ,  
[Il. 15. 80-82.]



- 'And as the mind of a man who has (already) travelled over far lands starts forth and thinks in the wisdom of his heart, "would I were here or there", and meditates many things, ....'

So also the following:

οὐ γὰρ ἀεργὸν ἀνέξομαι ὅς κεν ἐμῆς γε  
χοῖνικος ἄπτηται, καὶ τηλόθεν εἰληλουθῶς.  
[Od. 19. 27-28.]

- 'For I will not allow [anybody to be] without work, who should touch my cup, even though he has come from afar.'

ἄφραίνει ξένος νέον ἄλλοθεν εἰληλουθῶς.  
[Od. 20. 360.]

- 'Mad is the stranger that has travelled newly from somewhere else.'

§ 449. Again, in the perfect participle and aorist sequence: the former describes the previous action, while the latter a single action (= narrative), although the concurrence of the two actions are parallel to each other within the same period of time; e.g.:

τὸν δὲ Θόας Αἰτωλὸς ἀπεσσύμενον βάλε δουρὶ  
στέρνον ὑπὲρ μαζοῦ, κάγῃ δ' ἐν πνεύμονι χαλκός.  
[Il. 4. 527-28.]

- 'But as he rushed away at full speed, Thoas of Aetolia struck him in the breast above the nipple, and the brass was fixed in his lung.'

§ 450. Here are some additional instances of this verb:

αὐτὰρ ἐπεὶ δὴ τεῖχος ἐπεσσύμενους ἐνόησαν  
Τρῶας, αὐτὰρ Δαναῶν γένετο ἰαχὴ τε φόβος τε,  
[Il. 12. 143-44 = 25. 395-96.]

- 'But when they perceived the Trojans charging against the wall, <sup>among</sup> but there was a cry and terror of the Danaans.'

αὐτὰρ ἔπειτ' Ἐρύλαον ἐπεσσύμενον βάλε πέτρῳ  
μέσσην καὶ κεφαλὴν. [Il. 16. 411-12.]

- 'But as Erylaus rushed upon him, he hit him with a stone in the middle of his head.'

ἔλκος, ὃ δὴ μιν Τεῦκρος <sup>τεῦρε γὰρ αὐτὸν</sup> ἐπεσσύμενον βάλεν ἱφί  
τείχεος ὑψηλοῦ, ἄρῃν ἐτάροισιν ἀμύνων. [Il. 16. 510-12.]

- 'For his wound distressed him, (the wound) that Teucer had dealt him with his arrow as he rushed upon the lofty wall in order to ward off destruction from his companions.'

ἐνθα κεν Αἰνείας μὲν ἐπεσσύμενον βάλε πέτρῳ  
ἢ κόρυθ' ἢ σάκος, [Il. 20. 288-89.]

- 'There Aeneas would have smitten him with the stone, as he rushed upon him, either on the helmet or on the shield.'

τὸν δ' ὁ γέρων Πρίαμος πρῶτος ἶδεν ὀφθαλμοῖσι  
παμφαίνονθ' ὥς τ' ἀστὲρ ἐπεσσύμενον πεδίοιο,  
ὃς ῥά τ' ὀπώρας εἴσιν, [Il. 22. 25-27.]

- 'The old Priam first saw him with his eyes, as he rushed over the plain, like a shining star that comes in the autumn.'

Τεῦκρος δὲ Γλαῦκον κρατερὸν παῖδ' Ἰππολόχοιο  
ἱφί ἐπεσσύμενον βάλε τείχεος ὑψηλοῦ, [Il. 12. 387-88.]

- 'But Teucer hit Glaucus, the stout son of Hippolochus, rushing upon the lofty wall. '

ὣς εἰπὼν μέγ' ἄυσεν, ἐπεσσύμενος πεδίοιο.  
[Il. 14. 147.]

- 'So saying he shouted loudly as he rushed over the plane. '

ὣς ἄρα μιν εἰπόντ' ἔλασεν μέγα κύμα κατ' ἄκρης,  
δειρὸν ἐπεσσύμενον, περὶ δὲ σχεδὸν ἑλῆλινξε.  
[Od. 5. 313-14.]

- 'Thus then he spoke and a great wave smote him from above, as he rushed upon him with fearful might, and whirled his raft around it. '

ἀμφοτέρῃσι δὲ χερσὶν ἐπεσσύμενος λάβε πέτρης,  
τῆς ἔχετο στενάχων, εἴως μέγα κύμα παρήλθε.  
καὶ τὸ μὲν ὣς ὑπάλυξε, παλὶρρόθιον δὲ μιν αὖτις  
πλήξεν ἐπεσσύμενον, τηλοῦ δὲ μιν ἔμβαλε πόντῳ.  
[Od. 5. 428-31.]

- 'He rushed (lit. having rushed) forward & he took hold of the rock with both hands, but in its backward flow it rushed upon him again, and struck him, and cast him far out in the sea. '

ὣς ἄρα τοῖ μνηστήρας ἐπεσσύμενοι κατὰ δῶμα  
τύπτον ἐπιστροφάδην.  
[Od. 22. 307-08.]

- 'So they rushed on through the house and smote the suitors in every way. '

Λειώδης δ' Ὀδυσῆος ἐπεσσύμενος λάβε γούνων,  
καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα.  
[Od. 22. 310-11.]

- 'But Leiodes rushed (lit. having rushed) forward and laid hold<sup>of</sup> the knee of Odysseus, and entreating him spoke these winged words. '

- § 451. But in the following passage ἐπεσσύμενον, being associated with the present, describes a contemporaneity of action or prior action:

ἐπὶ δὲ πόλεμος τέτατό σφιν  
ἄγριος ἦν τε πῦρ, τὸ τ' ἐπεσσύμενον πόλιν ἀνδρῶν  
ὄρμενον ἐξαίφνης φλεγέθει, [Il. 17. 736-38.]

- '..... a fire that rushing upon a city of men bursts into sudden blaze.'

- § 452. In the following instance the perfect participle is used in a subordinate clause preceded by the aorists which express occurrences of events (= narrative), while the perfect participle refers to the previous action; e.g.:

ὣς ἄρ' ἔφη, Λητώ δὲ συναίγνυτο καμπύλα τόξα  
πεπτεῶν ἄλλυδις ἄλλα μετὰ στροφάλιγγι κονίης.  
[Il. 21. 502-03.]

- 'So he spoke, and Leto took up the curved bow and arrows that had (already) fallen here and there amid the whirl of dust.'

Here the perfect participle may have the force of a pluperfect.<sup>3</sup>

In this connection, the following hymn, where cakrvāmsah has the same force of a pluperfect, can be compared:

cakrvāmsa rbhavas tād aprcchata kvéd abhūd yāḥ syā dūto na ājagan /  
yad āvākhyac camasāñ caturāḥ kṛtāñ ād ít tvāstā gnāsvantār nyānaje //

[RV. 1. 161. 4.]



- 'O Rbhavas, who had done deeds thus, asked us: 'Where did that messenger, who came to us, go?' Then Tvaṣṭā, when he viewed the four wrought chalices, hid himself among the wives of the gods.' Similarly in the following passages *πεπτεῶτες* describes the resultant state derived from the earlier action:

τοὺς δὲ ἶδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσι  
πεπτεῶτες πολλοὺς, [Od. 22. 384-85.]

- 'But he saw them fully, all fallen in blood and dust.'

*πεπτεῶτες* may hint the sense of having been thrown down.

§ 453. Again the perfect participle indicates an anterior action, while the aorist a concentrative one in the following passage;

οἶον δ᾽ ἡ καὶ ὅδ᾽ ἦλθε φυγὼν ὑπο νηλεὲς ἥμαρ,  
Λημνον ἐς ἡγαθέην πεπερημένος. [Il. 21. 57-58.]

- 'Thus this man has come back escaped from his pitiless fate, though (has been) (already) sold into holy (divine) Lemnos.'

§ 454. Sometimes the implication of the perfect participle, as in the following examples of *φεύγω*, is to express the first action already over at the time of speaking, while the subsequent action gives a present or past state of affairs; e.g.:

μοῦραν δ᾽ οὐ τινᾶ φημι πεφυγμένον ἔμμεναι ἀνδρῶν,  
[Il. 6. 488.]

- 'But I say that there is no one of men that has escaped fate.'

οὐ οἷ νῦν ἔτι γ' ἔστι πεφυγμένον ἄμμε γενέσθαι.  
[Il. 22.219.]

- 'It is not possible now any longer for him to escape us.'

οἳ γε προχέοντο πεφυζότες, ἥερα δ' Ἥρη  
πίτνα πρόσθε βάθειαν ἐρυκέμεν.  
[Il. 21.6-7.]

- 'They poured forward already put to rout, but Hera spread before them a thick mist to detain them.'

αὐτὰρ ὅπ' αὐτοῦ  
Τρῶες ἄφαρ κλονέοντο πεφυζότες, οὐδὲ τις ἀλκή  
γίγνεθ'.  
[Il. 21.527-29.]

.....

πεπταμένους ἐν χερσὶ πύλας ἔχευ', εἰς δ' κε λαοὶ  
ἔλθωσι προτὶ ἄστυ πεφυζότες.  
[Ibid. 531-32.]

- 'But the Trojans were driven in headlong rout by him (i. e. Achilles), and there was no help. .... 'Hold the gates open in your hands until the people who have already fled come to the city.'

ὣς οἳ μὲν κατὰ ἄστυ πεφυζότες ἦν τε νεβροὶ  
ἰδρῶ ἀπεψύχοντο πῖον τ' ἀκέοντό τε δίψαν,  
κεκλιμένοι καλῆσιν ἐκάλξεσιν.  
[Il. 22.1-3.]

- 'So they, throughout the city, having fled as kids, were cooling themselves from the sweat, and drinking and quenching their thirst, resting on the fair battlements.'

ἐνθ' ἄλλοι μὲν πάντες, ὅσοι φύγον αἰκὴν δλεθρον,  
οἴκοι ἔσαν, πόλεμόν τε πεφευγότες ἦδ' ἐθάλασσαν.  
[Od. 1.11-12.]

- 'Then all the others indeed, as many as escaped deep death, were at home, having escaped both war and sea.'

οὐδ' ἔνθα πεφυγμένος ἦεν ἀέλωων.  
[Od. 1. 18.]

- 'Not even then had he escaped from his toils.'

οὐτίς, δν οὐ πῶ φημι πεφυγμένον εἶναι ὄλεθρον.  
[Od. 9. 455.]

- 'Even No<sup>e</sup>man, who, I tell you, has not yet escaped destruction.'

§ 455. So also πεπαθύη:

μεταλλήσας τίς ἐ θυμῶς  
ἀμφὶ πόσει κέλεται, καὶ κήδεά περ πεπαθύη.<sup>4</sup>  
[Od. 17. 554-55.]

- 'Her mind bids her make enquiry about her husband, although she has suffered many sorrows.'

§ 456. So too the perfect participle of εἶρω:

μῦθος δ', ὅς μὲν νῦν ὑγιής, εἰρημένος ἔστω,  
τόν δ' ἦοῦς Τρῶεσσι μεθ' ἱπποδάμοις ἀγορεύσω.  
[Il. 8. 524-25.]

- 'And the plan, which is now sound, has been spoken, but the plan of the morning, I will speak among the horse-taming Trojans.'

ἔχθρὸν δέ μοι ἔστιν  
αὖτις ἀριζήλως εἰρημένα μυθολογεῦειν.  
[Od. 12. 452-53.]

- 'And it is odious to me to narrate again a tale that has been told plainly.'

§ 457.

As in the previous cases, so also here in the following, the perfect participle of some verbs of eating is used in a simile to indicate the earlier action completed. In this case the following action depends on the completion of the earlier action. For example,

ὥς δὲ δράκων ἐπὶ χειρὶ ὀρέστερος ἄνδρα μένῃσι,  
βεβρωκῶς κακὰ φάρμακ', ἔδου δὲ τέ μιν χόλος αἶνός,  
σμερδαλέον δὲ δέδορκεν ἐλίσσόμενος περὶ χειρὶ.  
[Il. 22. 93-94.]

Here the use of the perfect participle meaning 'having eaten' [poisonous drugs] seems that the speaker or writer is more conscious about the 'completeness' of the action as a total event rather than the action itself. [For fuller discussion of this passage see § 127.]

εἶπεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσσιν,  
αἵματι καὶ λυθρῷ πεπαλαγμένον ὥς τε λέοντα,  
ὃς ῥά τε βεβρωκῶς βοῶς ἔρχεται ἀγραυλοῖο.  
[Od. 22. 401-03.]

- 'Then she (i. e. Euryclea) found Odysseus among the slain and dead, besmeared with blood and gore, like a lion who comes, having eaten a field-ox.'<sup>5</sup>

ἂν δ' αὐτὸς ἔβαινε πόδας καὶ χεῖρας ὑπερθεῖν  
αἵματόεις ὥς τις τε λέων κατὰ ταύρον ἔδηδώς.  
[Il. 17. 541-42.]

- 'He was going up himself, his feet and hands above all bloody, as a lion that has eaten a bull.'

ἔδηδώς used in a simile is followed by an imperfect, ἔβαινε, which describes a progressive action. ἔδηδώς, on the contrary, describes an action already completed.



Cf. also the following hymn where papivāmsa refers to a past (completed) action:

evéndrāgnī papivāmsā sutasya vīsvāsmabhyam sām jayatam dhānāni /  
tanno mitrō vārūno māmahantām āditiḥ sīndhuḥ prthivī uta dyāuḥ //  
[RV. 1.108.13.]

- 'O Indra and Agni, having drunk thus the Soma-juice, give (lit. win) us all kinds of wealth; may Varuna graht us this prayer of ours, and so also Mitra, and Aditi, and Sindhu, and Earth and Heaven.'

§ 458. So also in the following two instances λελουμένος and τεθυωμένον refer to an anterior action in a subordinate clause:

λαμπρόν παμφαίνῃσι <sup>ὅς τε μάλιστα</sup> λελουμένος Ὠκεανότῳ.  
[Il. 5.5-6.]

- 'Which also shines most brightly, having been washed in the ocean.'

Ὠκεανότῳ is a sort of partitive genitive. It is thought that the river Oceanos is running round the edge of the flat circular earth. The star, before it rose, had been bathed in the waters of Oceanos.

τὸ δ' αὖ οἱ τεθυωμένον ἦεν.  
[Il. 14.177.]

- 'Which was scented for her.'

Here the perfect participle is in combination with ἦεν which gives a past reference.

### 3. The Perfect Participle in a Resultative sense.

§ 459. A few examples of perfect participles seem to have been used in a

resultative sense, i. e., they express the result or consequences of the action already performed. In this case the emphasis is laid on the state of affairs produced by the result of an action, which remains in force at the time of speaking. Here the total performance of the action <sup>are</sup> and production of its result ~~is~~ jointly summed up with reference to its present time. This use of the perfect participle is found in both active and passive, irrespective of its association with any tenses. When the perfect participle describes a resultative state, a semantic contrast with the adjectival use of the perfect participle is seen, which denotes not a quality, but an action continued into the present as a total event. As, for example, δεδαηκότες in the following, in association with the future, emphasizes the consequences of action in a negative way:

λευγαλέοι τ' ἐσόμεσθα καὶ οὐ δεδαηκότες ἀλκῆν.  
[Od. 2. 60-61.]

- 'In truth then we shall be wretched [for] not having learned defence.'

αἰεῖδαι δεδαώς ἔπε' ἱμερόεντα βροτοῖσι,  
[Od. 17. 518-19.]

- 'Who sings charming verses to mortals, for he has been taught there by the gods.'

§ 460. In the following, the imperfect derives its nuance of action from the implied contrast with the meaning of the perfect participle of κορέννυμι:

οἱ δ' ἐπὶ κοῦτον  
σίου καὶ κρείων κεκορημένοι ἔσσεοντο. [Od. 14. 455-56.]

- 'And being fully satisfied with bread and flesh they were hastening away, to bed.' (as a result of being fully satisfied).

The imperfect ἔσσεοντο suggests the movement in the action, as if happening in the vision of the narrator, although <sup>the men</sup> ~~they~~ do not actually retire till "ὡς ὁ μὲν ἔνθ' Ὀδυσσεύς κοιμήσατο in line 523.

But the following is with the present:

... βόες εἶεν ...  
αἰθωνες μεγάλοι, ἄμφω κεκορηότε κοίης, [Od. 18. 372.]

- 'There are oxen, tawny and large, both well fed with grass.'

§ 461. The perfect passive participle of δαμάζω is used in a formulaic expression, but signifying a resultative state - 'completely subdued by ... and still remain so.' Some examples are met with ὕπνῳ, and others with καμάτῳ and δόμοισι. These are illustrated below:

"Ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαιῶν  
εὖδον παννύχιοι, μαλακῶ δεδμημένοι ὕπνῳ. [Il. 10. 1-2.]

- 'Now by the ships, all the other chiefs of the Achaeans were sleeping all the night, subdued completely by soft sleep.'

Cf. also:

ἄλλοι μὲν ῥα θεοὶ τε καὶ ἄνδρες ἱπποκορυσταὶ  
εὖδον παννύχιοι, μαλακῶ δεδμημένοι ὕπνῳ.  
[Il. 24. 677-78.]

τῆμος δὲ σὺ μὲν δεδμημένος ὕπνῳ  
λέξεσαι,  
[Od. 7. 318.]

καὶ δ' ἄρ' ἐπὶ ψαμάθῳ ἔθεσαν δεδμημένον ὕπνῳ,  
[Od. 13. 119.]

ἦ τοι Νεστορίδην μαλακῶ δεδμημένον ὕπνῳ.  
[Od. 15. 6.]

τοῦ γὰρ φίλος υἱὸς ἐπελθὼν  
αἶθρῳ καὶ καμάτῳ δεδμημένον ἤγεν ἐς οἶκον,  
[Od. 14. 317-18.]

- 'For his dear son came upon me, and led me subdued by the  
chill air and by fatigue.'

οὕτω νῦν μνηστήρες ἐν ἡμετέροισι δόμοισι  
νεύοιεν κεφαλὰς δεδμημένοι, οἱ μὲν ἐν αὐλῇ,  
[Od. 18. 236-37.]

- 'Even now the wooers were thus subdued in our house, and were  
hanging their heads, some in the court and others within the house.'

Here follow some examples illustrating the resultative use of the  
perfect participles of some verbs, viz. καλύπτω, κρύπτω,

πυκνάζω, and εἰλύω?

καλύπτω:

ὁ δὲ ἰδρεῖν πολέμοιο,  
ἀσπίδι ταυρεῖν κεκαλυμμένος εὐρέας ὦμους,  
[Il. 16. 359-60.]

- 'But he in his experience of war, his broad shoulders covered with



<sup>a</sup>shield of bull's hide. '

ἤερι γὰρ πολλῇ κεκαλυμμένος ἀντεβόλησε· [Il. 16. 790.]

- 'For he (i. e. Patroclus) met him (i. e. Phoebus), wrapped in much mist. '

τὰ που μάλα νειόθι λίμνης  
κέισεθ' ὑπ' ἰλθός κεκαλυμμένα· [Il. 21. 317-18.]

- 'Which will truly lie somewhere at the bottom of the lake hidden completely beneath the mud. '

ὁ δ' ἐν μέσσοισι γεραιὸς  
ἐντυπὰς ἐν χλαίνῃ κεκαλυμμένος· [Il. 24. 162-63.]

- 'Add in the midst was the old man closely wrapped in his robe. '

ἐνθ' ὃ γε παννύχιος, κεκαλυμμένος οἶδός ἀώτῳ,  
βούλευε φρεσὶν ἥσιν ὁδοὺν τὴν πέφραδ' Ἀθήνη· [Od. 1. 443-44.]

- 'There all the night he, wrapped in the choicest fleece of sheep, was meditating in his mind the journey which Athene advised. '

τοὶ δ' ἤδη ἀγακλυτὸν ἀμφ' Ὀδυσῆα  
εἶατ' ἐνὶ Τρώων ἀγορῇ κεκαλυμμένοι ἵππῳ· [Od. 8. 502-03.]

- 'And others around the very famous Odysseus were sitting in the assembly of the Trojans concealed (or completely hidden) in the horse. '

καὶ λαῖτμα τάχισθ' ἄλδος ἐκπερώσιν  
ἤερι καὶ νεφέλῃ κεκαλυμμένοι· [Od. 8. 561-62.]

† 'But they (i. e. the ships) very swiftly pass over the gulf of the sea, shrouded completely in mist and cloud. '

Cf.

ἐνθα δὲ κεμμερῶν ἀνδρῶν ὀημός τε πόλις τε,  
ἥερι καὶ νεφέλῃ κεκαλυμμένοι· [Od. 11. 14-15.]

κρύπτω:

ἀλλὰ τὸ μὲν φάσθαι, τὸ δὲ καὶ κεκρυμμένον εἶναι,  
[Od. 11. 443.]

- 'But tell her something, and let something also be hidden.'

ἔστι γὰρ ἡμῖν  
σημαθ', ἃ δὴ καὶ νῶτ' κεκρυμμένα ἴδμεν ἄπ' ἄλλων.  
[Od. 23. 109-10.]

- 'For we have signs which we two also know, (signs) hidden from others.'

πυκάζω:

ἐνθ' ἦστ' ὄζοισιν πεπυκασμένος εἰλατίναισιν  
[Il. 14. 289.]

- 'There he (i. e. Sleep) sat hidden by the branches of the fir.'

μηδ' οὕτω ῥάκεσιν πεπυκασμένος εὐρέας ὦμους  
ἔσταθ' ἐνὶ μεγάροισι· [Od. 22. 488-89.]

- 'Do not stand in the house with your broad shoulders wrapped in rags.'

εἰλῶ:

ἔστηκ' ἀθανάτων νεφέλῃ εἰλυμένος ὦμους  
ἀλλὰ τις ἄγχι [Il. 5. 185-86.]

- 'But one of the immortals stands hard by him, his shoulders wrapped in cloud.'

τὼ δ' ἰθὺς βήτην βοέης εἰλυμένω ὦμους,  
αὖησι στερεῇσι, πολὺς δ' ἐπελήλατο χαλκός.  
[Il. 17. 492-93.]

- 'And the twain went straight forward, their shoulders wrapped with shields of bull's hide, and much brass had been welded thereupon.'

ἐνθ' ἄρα τοί γ' ἵζοντ' εἰλυμένοι αἶθοπι χαλκῷ.  
[Il. 18. 522.]

- 'There then they posted themselves cased in bright brass.'

ἦ τὸν γ' ἐν πόντῳ φάγον ἰχθύες, ὅστ' αὐτοῦ  
κεῖται ἐπ' ἡπείρου ψαμάθῳ εἰλυμένα πολλῇ.  
[Od. 14. 135-36.]

- 'And fishes have eaten him in the sea, and his bones are lying  
on the mainland wrapped in much sand.'

εὖδον δ' εὐκηλοὶ, σάκεσιν εἰλυμένοι ὤμους.  
[Od. 14. 479.]

- 'And (all the rest) slept in peace, their shoulders [having been]  
covered with their shields.'

§ 462. In such sentences quoted below, the perfect participle of  
λεῖπω expresses the continuous state which has resulted from  
the previous action, while the other verbs signify a specific action  
with or without any resulting state:

σεῖο δέ κε ζωὸς καὶ τρεῖς τόσα δοῖεν ἄποινα  
παῖδες τοὶ μετόπισθε λελειμμένοι, αἳ κ' Ἀγαμέμνων  
γνώῃ σ' Ἀτρεΐδης, γνῶσι δὲ πάντες Ἀχαιοί.  
[Il. 24. 686-88.]

- 'But your sons, who are left behind, would give threefold ransom for  
you alive, and if Agamemnon, son of Atreus, should know of you, and  
all the Achaeans should know of you.'

Κριεῖ πέπον, τί μοι ᾧδε διασπείρος ἔσσου μῆλων  
ῥστατος; οὐ τι πάρος γε λελειμμένος ἔρχεται οἶον,  
ἀλλὰ πολὺ πρῶτος νέμεαι τέρεν' ἄνθεα πόλης  
μακρὰ βιβάς,  
[Od. 9. 447-50.]

- 'Dear ram, why have you come thus the last of the cattle through the cave? You have not come heretofore, left behind by the sheep, but by far the first you used to graze on the tender flower of grass, stalking with large strides. '

In the following passages, the perfect participle of πόρω expresses the consequence of the action:

Ζεὺς μὲν που τό γε οἶδε καὶ ἀθάνατοι θεοὶ ἄλλοι,  
ὀπιοτέρῳ θανάτοιο τέλος κεπρωμένον ἐστίν.  
[Il. 3. 308-09.]

- 'No doubt Zeus and the other immortal gods know for which of the two the doom of death is fated. '

ὀπιοτ' ἂν ἰσόμερον καὶ ὁμῇ κεπρωμένον αἶσῃ  
νεικέειν ἐθέλῃσι χολωτοῖσιν ἐπέεσσιν.  
[Il. 15. 209-10.]

- 'When he wishes to rebuke with angry words one who is equal and predestined with equal lot. '

ἄνδρα θνητὸν ἐόντα, πάλαι κεπρωμένον αἶσῃ,  
ἂψ ἐθέλεις θανάτοιο δυσηχέος ἐξαναλῦσαι;  
[Il. 16. 441-42.]

- 'Do you want to release back from hateful death a man who is mortal, doomed long since to fate?'

Cf.

ἄνδρα θνητὸν ἐόντα, πάλαι κεπρωμένον αἶσῃ,  
[Il. 22. 179.]

§ 463. Other examples of the resultative state are as follows:



τύπτω:

οἷω Δηϊφοβὸς τε βίη θ' Ἑλένοιο ἀνακτος  
οἷχεσθον, μακρῆσι τετυμμένω ἐγχεῖρσιν  
ἀμφοτέρω κατὰ χεῖρα, φόνον δ' ἤμυνε Κρονίων.  
[Il. 13. 781-83.]

- 'Only Deiphobus and the valiant prince Helenus are gone, both of them smitten in the arm with long spears; but the son of Saturn ward off death.'

τάμνω:

δοῦς δέ μοι, εἴ ποθ' τοι ῥόπαλον τετμημένον ἔστι,  
σκηρίπτεσθ', ἐπεὶ ἦ φασ' ἀρισφαλὲ' ἔμμεναι οὐδόν.  
[Od. 17. 195-96.]

- 'But give me [a staff], if you have any staff cut anywhere to support myself; since you said that the ground was very slippery.'

κεῖνω:

περὶ δὲ ξύλα κάγκανα θῆκαν,  
αὔρα πάλαι, περὶ κηλα, νέον κεκεασμένα χαλκῷ,  
καὶ δαΐδας μετέμισγον.  
[Od. 18. 308-10.]

- 'And round about them (i. e. braziers) they placed dry faggots, dry a long time ago and very parched, and newly split with the brass; and they set torches in the space between (them).'

σφάζω:

οἷ τὸτ' ἔπειθ' ἐτάροισιν ἐποτρῦναι καὶ ἀνῶξαι  
μῆλα, τὰ οἷ κατὰ κείτ' ἐσφαγμένα νηλεὲς χαλκῷ.  
[Od. 10. 531-32 = 11. 44-45.]

- 'But do you then exhort and command your companion to flay and burn the sheep that are lying about slain by the pitiless knife.'

μορυσσω:

ἀμφὶ δὲ μιν ῥάκος ἄλλο κακὸν βάλεν ἡδὲ χιτῶνα,  
ῥωγαλέα ῥυπόωντα, κακῷ μεμορυγμένα καπνῷ.  
[Od. 13. 434-35.]

- 'And about him she cast another base rag add a tunic, torn and squalid, befouled with filthy smoke.'

κόπτω: ἧ καὶ σκηπανίῳ γαιήοχος ἐννοσίγαιος  
ἀμφοτέρω κεκοπῶς πλησεν μένεος κρατεροῦ.  
[Il. 13. 596.]

- 'Therewith the Enfolder and Shaker of Earth struck (lit. 'having struck') the two with his sceptre, and filled them with powerful might.'

ὅς τις σ' ἀμφὶ κάρη κεκοπῶς χερσὶ στιβαρῇσι  
δῶματος ἐκπέμψῃσι, φορῦξας αἵματι πολλῷ.  
[Od. 18. 335-36.]

- 'Who, cutting you around the head with his strong hands, will send you from the house, besmearing you with much blood.'

So too τετυχηκῶς:

αὐτὰρ ὀπισθεν  
Αἴαντ' Ἰσχανέτην, ὥς τε πρῶν Ἰσχάνει ὕδωρ  
ὕληεις, πεδίοιο διαπρύσιον τετυχηκῶς,  
[Il. 17. 746-48.]

- 'And behind them the two Aiantes held back the enemy, as a wooded ridge checks the water extending right across the plain.'

Here are some further examples:

πτῆσσω:

ἐνθ' ἀναβάς, ὅθι τε ὄριος ἦν πολυανθέος ὕλης,  
κείμην κεπτηκῶς.  
[Od. 14. 353-54.]

- 'Then I went up to a place where there was a thicket of leafy wood,  
and lay there trembling. '

πεπτηὼς γὰρ ἔκειτο ὑπὸ θρόνον, ἀμφὶ δὲ δέρμα  
ἔστο βοός νεδδαρτον, ἀλυσκων κῆρα μέλαιναν.  
[Od. 22. 362-63.]

- 'For he lay crouching beneath a seat, and had wrapped himself  
in the hide of an ox, lately stripped off, avoiding black fate. '

ἄν δόνακας καὶ ἔλος, ὑπὸ τεύχεσι πεπτηῶτες  
κέεμεθα.  
[Od. 14. 474.]

- 'Through out the reeds and the marsh beneath the walls (we) lay  
skulking. '

ὑποκτῆσσω:

ἐνθα δ' ἔσαν στρουθοῖο νεοσσοί, νήπια τέκνα,  
ὅζω ἐπ' ἀκροτάτῳ, πετάλοις ὑποπεπτηῶτες.  
[Il. 2. 311-12.]

- 'But there were the young ones of a sparrow, tender young ones,  
on the topmost bough, cowering (or skulking) beneath the leaves. '

ποτικτῆσσω:

οὗο δὲ προβλήτες ἐν αὐτῷ<sup>6</sup>  
ἀκταὶ ἀπορρώγες, λιμένος ποτικεπτηγῆται,  
[Od. 13. 97-98.]

- 'And at its (i. e. at the harbour of Phoreys) mouth there are two  
projecting shores, verging towards the haven, (or sloping forwards  
from the haven, i. e. on the haven side). '

§ 464. In some instances, the perfect participles in Vedic also show a resultative aspect:

yénemā visvā cyāvanā kṛtāni yō dāsam vāṇam ādharam guhākāh /  
s'vagnīva yō jigīvām laksam ādad aryāh pustāni sā janāsa indrah //

[RV. 2.12.4.]

- 'By whom this Universe was made to tremble, who placed the wicked demon in the hell; who, like a <sup>hunter</sup> ~~fowler~~ (hunting) his <sup>prey</sup> ~~deer~~, has won the foe's riches, He, O men, is Indra.'

Indra, at the time of speaking, still possesses the wealth.

yāc cid dhī te āpi vyāthir jaganvāmso āmanmahi /  
godā īd indra bodhi nah //

[RV. 8.45.19.]

- 'Even now, when we have been in trouble, we have thought of you, O Indra, give us gifts of kine.'

#### 4. The Perfect Participles as Adjective.

§ 465.

There is a difference between the resultative and the adjectival use<sup>s</sup> of the perfect participle, although at times they may overlap each other. Functionally the former is transformational, while the latter describes<sup>s</sup> the permanent state of a subject or object. So when the perfect participle is used adjectivally, emphasis is laid on the qualitative



aspect of the subject or object as a result of the previous action which is in the background. The consequence is present as a sort of permanent state. The adjectival features are so prominent that the time association is faded or unrecognizable. In this category most of the examples of the perfect participles in Homer are in the <sup>are</sup> passive, or <sub>λ</sub> active participles used passively. This phenomenon will be illustrated in the following pages.

§ 466.

Unlike the perfect indicative, the perfect participle of τεύχω frequently (if not always) has the sense of an adjective (= τυκτός), meaning 'well-made', 'well-wrought'. It is used with all sorts of works: material things, metal, net work, woman's handiwork, and so on. In all the following examples the perfect participle forms of this verb <sup>the</sup> are used adjectivally, and all the forms, but one, are in <sub>λ</sub> passive. Only one example in <sub>λ</sub> active voice, though the sense is passive ('made of'), is used to describe a stay in the passage cited below:

αὐτὰρ ἐπ' αὐτῷ  
ἐκίτονος βέβλητο, βοός ῥινοτο τετευχώς.  
[Od. 12. 422-23.]

- 'But over it (i. e. the mast) had been cast the stay, fashioned of ox-hide '

§ 467.

the

The other examples are in <sub>λ</sub> passive:

εἰσὶ μοι ὀφθαλμοί τε καὶ οὖ<sup>α</sup>τα καὶ πόδες ἄμφω  
καὶ νός ἐν στήθεσσι τετυγμένος οὐδὲν ἀεικής.  
[Od. 20. 365-66.]

- 'I have eyes and ears and my feet and a mind in my breast that is in no wise unseemly fashioned. '

ἢ ἐκδύς μεγάροιο Διὸς μεγάλου ποτὶ βωμὸν  
ἐρχεῖον ἵζοιτο τετυγμένον,  
[Od. 22. 334-35.]

- 'Or coming out from the house, he should sit at the well-built  
altar of great Zeus, the God of the court.'

ἀτὰρ τοι εἶματ' ἐνὶ μεγάροισι κέονται  
λεπτὰ τε καὶ χαρίεντα, τετυγμένα χερσὶ γυναικῶν.  
[Il. 22. 510-11.]

- 'But in the house your fine and elegant clothes, well-made by  
the hands of women, are lying.'

ἔσσηται αἰθοῦσῃσι τετυγμένον,  
[Il. 6. 243.]

- '(The palace of Priam) (is) built with polished porticoes.'

Here τετυγμένον is almost equivalent to the perfect indicative  
(= 'is made').

εὗρον δ' ἐν βήσσησι τετυγμένα δώματα Κίρκης  
ἔστοισιν λάεσσι, περισκέπτῳ ἐνὶ χώρῳ.  
[Od. 10. 210-11.]

- 'And they found the house of Circe in the forest glades, built of  
polished stones in the brakes of the wood in a wide-open place.'

The remarkable feature of the house is that, like a great palace, it  
is built entirely of stones and these stones are polished.

τείχος δ' οὐκ ἔχραϊσμε τετυγμένον οὐδέ τι τάφος,  
[Il. 14. 66.]

- 'And the well-built wall has not profited us.'

ἐνθα δέ οἱ δέπας ἔσκε τετυγμένον,  
[Il. 16. 225.]

- 'But there was a well wrought goblet for him.'

ὣς εἰπὼν σάκος εἴλε τετυγμένον υἱὸς ἑοῦτο,  
[Il. 14. 9.]

- 'So saying he took the well-made shield of his son.'

Πηλεΐδης δ' αἶψ' ἄλλα τίθει ταχυτήτος ἄεθλα,  
ἀργύρεον κρητῆρα τετυγμένον\*  
[Il. 24. 740-41.]

- 'But the son of Peleus immediately put forward other prizes for  
swiftness, a silver bowl, richly manufactured.'

δώσω τοι κρητῆρα τετυγμένον\*  
[Od. 4. 615.]

- 'I will give you a well-wrought bowl.'

ναῦτον δ' ὀρῶ ἄγγεα πάντα,  
γαυλοὶ τε σκαφίδες τε, τετυγμένα, τοῖς ἐνάμελγεν,  
[Od. 9. 222-23.]

- 'And all the well-wrought vessels were swimming with whey,  
the pails and the bowls into which he milked.'

ἀλλ' ἔλθθ', ἵνα τοι κεχαρισμένα δώομεν ἱρὰ  
ἥδε χρύσεια δῶρα, τετυγμένα\* φείδεο δ' ἡμεῶν.  
[Od. 16. 185-86.]

- 'But be gracious, so that we may give you gratifying (or acceptable)  
sacrifices and golden gifts, finely wrought and have mercy on us.'

οἱ δ' ἐπεὶ ἐκ πόλιος κατέβαν, τάχα δ' ἀγρόν ἔκοντο  
καλὸν Λαέρταο τετυγμένον, ὃν ῥά ποτ' αὐτὸς  
Λαέρτης κτεάτισσεν,  
[Od. 24. 205-07.]

- 'But they, when they went from the city, soon reached the beautiful  
and well-constructed farm of Laertes, which Laertes had himself  
worked.'

δεμω:

πλησόν ἀλλήλων δεδμημένοι·

[Il. 6. 245 = 249.]

- '[Where fifty chambers of polished stone - (line 244)] 'built each hard by the other.'

§ 468.

Similarly also the passive constructions of the perfect participle of some verbs of striking, killing, etc. are used adjectivally, and in this sense they describe the state or quality resulting from the prior performance of the action named. It is worthy <sup>noting</sup> ~~to note~~ that in all examples quoted below, its apparent tense reference, though past, is purely formal and unreal, since it can be used with all tenses. As, for example;

βάλλω:

ἀμφὶ δ' ἄρ' αὐτὸν  
Τρῶες ἔπον ὥς εἴ τε δαφουνοὶ θῶες ὄρεσφιν,  
ἀμφ' ἔλαφον κεραὸν βεβλημένον, ὅν τ' ἔβαλ' ἀνὴρ  
ἐφ' ἀπὸ νευρῆς· [Il. 11. 473-76.]

- 'And round about the Trojans beset him (i. e. Odysseus), as tawny jackals in the mountains round a wounded horned stag which a man has struck with an arrow from the string.'

ὥς ἔφατ' Εὐρύπυλος βεβλημένος· [Il. 11. 592.]

- 'Thus the wounded Eurypylus spoke.'

ἐνθα οἱ Εὐρύπυλος βεβλημένος ἀντεβόλησεν, [Il. 11. 809.]

- 'There did wounded Eurypylos meet him (i. e. Patroclus).'



ὣς ὁ μὲν ἐν κλισίῃσι Μενoitίου ἄλκιμος υἱὸς  
ἔατ' Εὐρύπυλον βεβλημένον. [Il. 12. 1-2.]

- 'Thus the valiant son of Menoetius was healing the wounded Eurypylus  
in the tents.'

οἱ γὰρ ἄριστοι  
ἐν νηυσὶν κέσται βεβλημένοι οὐτάμενοί τε. [Il. 11. 658-59.]

- 'For the best lie in the ships, smitten and wounded.'

τοῦτον δ' ἄλλον ...  
... βεβλημένον. [Il. 11. 663-64.]

- 'And the other wounded.'

οἱ δ' ἐν τείχει ἔσαν βεβλημένοι οὐτάμενοί τε. [Il. 13. 764.]

- 'And others were within the wall stricken and wounded'

Ἰδομενεὺς δ' ἄρα οἱ δουρικλυτὸς ἀντεβόλησεν,  
ἐρχόμενος παρ' ἐταίρου, ὃ οἱ νέον ἐκ πολέμοιο  
ἦλθε κατ' ἰγνύην βεβλημένος ὀξείῃ χαλκῷ. [Il. 13. 210-12.]

- 'Then indeed Idomeneus, famed for his spear, met him, coming from  
his companion who came recently to him from the battle wounded in  
the knee by a sharp spear.'

πόλεμον δ' οὐκ ἄμμε κελεύω  
δύμεναι. οὐ γάρ πως βεβλημένον ἔστι μάχεσθαι. [Il. 14. 62-63.]

- 'But I do not order us to enter the battle, for it is not possible any  
how that a wounded man should fight.'

ἢ τάχα καὶ δαλῶ βεβλημένος εἴσθα θύραζε. [Od. 19. 69.]

- 'Soon you shall go out of doors, smitten with a torch.'

βάλλω and οὐτάζω together:

ἀσκηθῆς, οὐτ' ἄρ' ἐπὶ νηὸς ἔβαινεν  
 οὐτ' αὐτοσχεδὸν οὐτασμένος, οἷά τε πολλὰ  
 γίγνεται ἐν πολέμῳ.

[Od. 11. 534-37.]

- 'He embarked on a ship safely, neither smitten with the sharp brass  
 nor wounded in close fight, many of which things come to pass in war.'

βολέω:

Ἀτρεΐδης δ' ἔχει μέγαλ' βεβολημένος ἦτορ  
 φοῖτα κηρύκεσσι λιγυφθόγγοισι κελεύων.

[Il. 9. 9-10.]

- 'But the son of Atreus, pierced in heart with great grief, goes  
 giving orders to the clear-voiced heralds.'

οὐδὲ τι ἐκφάσθαι δύνατο ἔπος, ἰέμενός περ,  
 κῆρ ἔχει μέγαλ' βεβολημένος.

[Od. 10. 246-47.]

- 'Nor could he utter a word at all, though desirous, greatly stricken  
 at heart with great grief.'

βλάπτω:

ἐπεὶ βασιλῆα ἶδον βεβλαμμένον ἦτορ  
 κείμενον ἐν νεκύων ἀγύρῃ.

[Il. 16. 660-61.]

- 'When they saw their King wounded in heart, lying in the heap of dead ...'

§ 469.

In a set pattern of expression, the perfect passive participle  
 of δαίζω, meaning 'pierced', 'lacerated', is used adjectivally.

These expressions are - δεδαγμένον ἦτορ (Il. 17. 535;

Od. 13. 320;) 'pierced in heart' δεδαγμένον ὀξεί χαλκῷ

(Il. 18. 236; 19. 211, 293; 22. 72;) 'pierced by sharp spear',

οὐ νῦν δ' οἱ μὲν κέσται δεδαγμένοι (Il. 19. 203, Cf. 19. 319), -

'But now they lie lacerated (lit. 'pierced').'

πέρω:

ὥς φάτο Πηλεΐδης, ποτὶ δὲ σκηπτρον βάλε γαίῃ  
χρυσείοις ἡλίοισι πεπαρμένον, ἔζετο δ' αὐτός·

[Il. 1. 245-46.]

- 'Thus the son of Peleus spoke and cast against the earth his sceptre  
studded with golden nails and sat down himself.'

So also χρυσείοις ἡλίοισι πεπαρμένον in Il. 11. 633.

αὐτὰρ δὲ βῆ πρὸς δῶμα Διὸς καὶ μακρὸν Ὀλυμπον  
κῆρ ἄχεων, δόσσησι πεπαρμένος, αὐτὰρ δίστοδς  
ὦμῳ ἐνὶ στιβαρῷ ἤλῃλατο, κῆρε δὲ θυμόν.

[Il. 5. 398-400.]

- 'But he went to the house of Zeus and to high Olympus grieving at  
heart, pierced through with pains; for the arrow had been fixed in his  
mighty shoulder and distressed his soul.'

ἀλλὰ τε καὶ περὶ δουρὶ πεπαρμένη οὐκ ἀπολήγει  
ἄλκης, πρὶν γ' ἢ συμβλήμεναι ἢ δαμῆναι·

[Il. 21. 577-78.]

- 'Yet even pierced through with the spear she does not cease from  
fighting until she grapple with him or be subdued.'

ἐκπατάσσω:

ἔειπε τάλαν, σὺ γέ τις φρένας ἐκπεπαταγμένος ἔσσι,

[Od. 18. 327.]

- 'Wretched stranger, you are someone completely smitten out  
of your senses.'

Cf. the similar expression with the perfect indicate of ὄλλυμι  
in Il. 15. 129.

θνήσκω:

ἔπειτα δὲ καὶ τὰ ἔκρηλοι  
νεκρούς ἄμ πεδὶον συλῆσετε τεθνηῶτας. [Il. 6. 70-71.]

- 'And thereafter peacefully you shall strip [the armour of] the dead  
bodies over the plain.'

ἀλλὰ με τεθνηῶτα χυτὴ κατὰ γὰρ καλύπτοι,  
πρὶν γέ τι σῆς τε βοῆς σοῦ θ' ἔλκηθμοιο πυθέσθαι. [Il. 6. 464-65.]

- 'But let the heaped-up earth cover me dead, before I hear your  
cries and your being carried off.'

καὶ μὲν τίς τε κασιγνήτοιο φονῆος  
ποινὴν ἢ οὐ παιδὸς ἐδέξατο τεθνηῶτος. [Il. 9. 632-33.]

- 'Verily some man has received compensation from the slayer of his  
brother, or of his dead son.'

μετὰ δὲ σφι πατὴρ κίε δάκρυα λείβων,  
ποινὴν δ' οὐ τις παιδὸς ἐγγίγνετο τεθνεῖωτος. [Il. 13. 658-59.]

- 'And his father went with them, shedding tears; but no retribution  
for  
his dead son was effected.'

τῶν κε μάλ' ἀμφοτέρων ἀκαχοίμεθα τεθνηῶτων. [Il. 16. 16.]

- 'For if those two were dead we should grieve much for them.'

τὸν καὶ τεθνηῶτα προσήδα φαίδιμος Ἕκτωρ. [Il. 16. 858.]

- 'Glorious Hector addressed him even though dead.'



Cf.

τὸν καὶ τεθνηῶτα προσηύδα δῖος Ἀχιλλεύς·  
[Il. 22. 364.]

εἰ δ' οὗτος προτὶ ἄστυ μέγα Πριάμοιο ἄνακτος  
ἔλθοι τεθνηῶς καὶ μιν ἐρυσσάμεθα χάρμης.  
[Il. 17. 160-61.]

- 'If this man should come dead to the great city of King Priam, and we should drag him from the fight.'

τῷ δ' ἰθύς Δαναῶν ἵομεν, μηδ' οὔ γε ἔκηλοι  
Πάτροκλον νηυσὶν πελασσαίετο τεθνηῶτα.  
[Il. 17. 340-41.]

- 'Therefore let us go straight against the Danaans, and let not them undisturbed bring to the ships the dead Patroclus.'

οὐδ' ἄρα πῶ τι  
ἦδεε Πάτροκλον τεθνηῶτα δῖος Ἀχιλλεύς·  
[Il. 17. 401-02.]

- 'Nor indeed did the divine Achilles know yet at all of Patroclus who is dead.'

ὅς δέ κε Πάτροκλον καὶ τεθνηῶτά περ ἔμψης  
Τρῶας εἰς ἱπποδάμους ἐρύσῃ, εἴξῃ δέ οἱ Ἀίας.  
[Il. 17. 229-30.]

- 'But whosoever shall drag Patroclus, although dead, into the midst of the horse-taming Trojans, and Aias shall give way to him.'

ἄλλ' ὥς τε στήλη μένει ἔμπεδον, ἥ τ' ἐπὶ τύμβῳ  
ἄνδρος ἐστήκη τεθνηῶτος ἢ γυναικός.  
[Il. 17. 434-35.]

- 'Nay, just as a pillar remains firm, which stands on the tomb of a dead man or woman.'

οἱ δ' ἀλλήλους ὀλέκουσιν  
οἱ μὲν ἀμυνόμενοι νέκυος πέρι τεθνηῶτος [Il. 18.173.]

- 'But they are slaying one another, the ones fighting on behalf of the departed dead.'

ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν\* [Il. 18.537.]

- 'She dragged another dead body by the feet through the fray.'

ἑταίρου τεθνηῶτος [Il. 19.210.]

- 'my dead companions.'

νῦν δέ σε τεθνηῶτα κιχάνομαι, ὄρχαμε λαῶν,  
ἄψ' ἀνιοῦσ'\*. [Il. 19.289-90.]

- 'But now returning back, I find you dead, leader of the people.'

τῷ σ' ἄμοτον κλαῖω τεθνηῶτα, μέλιχον οἷε[Il. 19.300.]

- 'Wherefore I mourn incessantly for you who are dead, and ever gentle.'

μηδ' ὥς Πατρόκλον λῖπετ' αὐτόθι τεθνηῶτα. [Il. 19.403.]

- 'You do not leave him dead there, as (you did) Patroclus.'

οὐδὲ πύρρη Πατρόκλου ἑκαίετο τεθνηῶτος\* [Il. 23.192.]

- 'But the pyre of dead Patroclus was not kindled.'

τοῦτο δ' Ἀπόλλων  
πᾶσαν ἀεικείην ἄπεχε χροῖ, φῶτ' ἐλεαίρων  
καὶ τεθνηῶτα περ\* [Il. 24.18-20.]

- 'But Apollo warded off all indignity from his flesh, pitying the man, even although dead.'

ῥηότεροι γὰρ μάλλον Ἀχαιοῖσιν δὴ ἔσεσθε  
κείνου τεθνηῶτος ἐναιρέμεν· [Il. 24. 243-44.]

- 'For now he is dead, it will be rather easier for you to slay the  
Acheeans.'

εἰ δέ κε τεθνηῶτος ἀκούσῃς μηδ' ἔτ' ἐόντος,  
νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαίαν. [Od. 1. 289-90 = 2. 220-21.]

- 'If you should hear of him dead (i. e. 'dead and gone') and not living  
any longer, then indeed return to your fatherland.'

ἢ κέ με τεθνηῶταν ἐνὶ μεγάροισιν ἔλειπεν [Od. 4. 734.]

- 'Or he would have left me dead in my palace.'

τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια  
οἷψ' πεπνυσθαι· [Od. 10. 494-95.]

- 'Even now that he is dead, Proserpine gave him a mind so that he  
alone is really wise.'

δὴ τότε' ἐγὼν ἐτάρους προΐειν ἐς δώματα Κέρκης  
οἰσέμεναι νεκρὸν Ἑλπήνορα τεθνηῶτα. [Od. 12. 9-10.]

- 'Then I sent forth my comrades to the house of Circe to fetch the  
body of dead Elpenor.'

παδὼν δὲ προτέρων καὶ κουριδίοιο φίλοιο  
οὐκέτι μέμνηται τεθνηῶτος οὐδὲ μεταλλῇ [Od. 15. 22-23.]

- 'But she has no longer the memory of her former children and the  
lord of her youth who is dead, nor enquires about them.'

ἄλλ' ἔμπης ἵομεν μετὰ παῖδ' ἐμὸν, ὅφρα ἴδωμαι  
ἄνδρας μνηστῆρας τεθνηῶτας, ἧδ' ὅς ἐπεφνε. [Od. 23. 83-84.]

- 'But by all means let us go to my son, that I may see the suitors  
(who are) dead and him who slew them. '

μήτηρ ἐξ ἁλὸς ἥδε σὺν ἀθανάτης ἀλγίῃσιν  
ἔρχεται, οὗ παιδὸς τεθνηδότης ἀντιόωσα. [Od. 24. 55-56.]

- 'His mother comes here from the sea with the immortal sea-nymphs  
in order to meet her dead son.'

τέκνον, ἐγὼ δειδῆ· τί νυ βέλομαι, ἀνὰ παθοῦσα,  
σεῦ ἀποτεθνηῶτος; [U. 22. 431-32.]

- 'My child, why am I wretched? How shall I live, having suffered  
severe things, now that you are completely dead?.'

§ 470. In the following examples, *κατα* is intensive and means -  
'completely or quite dead and gone':

ἄνδρὸς μὲν τόδε σῆμα πάλαι κατατεθνηῶτος, [Il. 7. 89.]

- 'This, indeed, is the tomb of a long dead man.'

Cf.

ἢ τευ σῆμα βροτοῦτο πάλαι κατατεθνηῶτος, [Il. 23. 331.]

οὐ γάρ τις φειδὼ νεκρῶν κατατεθνηῶτων  
γίγνεται, ἐπεὶ κε θάνωσι, πυρὸς μείλισσόμεν ὥκα. [Il. 7. 409-10.]

- 'For no one should grudge ~~against~~ the departed dead (bodies), when  
once they are dead, the speedy consolation of fire.'

ἢ τινὰ συλῆσω νεκρῶν κατατεθνηῶτων. [Il. 10. 343 = 387.]

- 'Or about to strip some one of the departed dead.'



αὐτός τ' ἄμφι νέκυι κατατεθνηῶτι μάχωμαι.  
[Il. 16. 526.]

- 'And I myself may fight over the dead body.'

σύμβαλον ἄμφι νέκυι κατατεθνηῶτι μάχεσθαι  
δεινὸν ἄσσαντες.  
[Il. 16. 565-66.]

- 'They rushed together to fight over the departed dead body, shouting loudly.'

ἔστασαν ἄμφι Μενoitιᾶδῃ κατατεθνηῶτι.  
[Il. 17. 369.]

- '(All the chieftains) 'that stood firmly around the dead son of Menoetius.'

νεκροῦς τ' ἀλλήλων ἔρπον κατατεθνηῶτας.  
[Il. 18. 540.]

- 'And they were dragging away the departed dead bodies of one another.'

τὸ δὲ μέγα κεῖται ἄεθλον  
ἢ τρίπους ἢ ἐ γυνή, ἀνδρὸς κατατεθνηῶτος.  
[Il. 22. 163-64.]

- 'And a great prize is lying, either a tripod or a woman, in honour of a man that is dead.'

ἔνθα δὲ πολλαὶ  
ψυχαὶ ἐλεύσονται νεκῶν κατατεθνηῶτων.  
[Od. 10. 529-30.]

- 'And there many souls of men long dead will come forth.'

αἱ δ' ἀγέροντο  
ψυχαὶ ὑπὸ ἔρβεος νεκῶν κατατεθνηῶτων.  
[Od. 11. 36-37.]

- 'And the souls of the defunct dead were assembled from Erebus.'

ἦλθε δ' ἐπὶ ψυχῇ μητρὸς κατατεθνηυῖης, [Od. 11.84.]

- 'And there came up the soul of my deceased mother.'

μητρὸς τήνδ' ὁρῶ ψυχὴν κατατεθνηυῖης. [Od. 11.141.]

- 'And I beheld the soul of my deceased mother.'

ὃν τινα μὲν κεν ἔῃς νεκρῶν κατατεθνηῶτων  
αἵματος ἄσπον ἴμεν, ὃ δέ τοι νημερτές ἐνὶ ψεί. [Od. 11.147-48.]

- 'Whomsoever of the defunct dead you shall suffer to draw near the blood, he will tell you the truth.'

ὣς ἔφατ', αὐτὰρ ἐγὼ γ' ἔθελον φρεσὶ μερμηρίξας  
μητρὸς ἐμῆς ψυχὴν ἑλθεῖν κατατεθνηυῖης. [Od. 11.204-05.]

- 'So she spoke; and I, on my part, pondered in heart, and longed to grasp the soul of my deceased mother.'

Αἱ δ' ἄλλαι ψυχαὶ νεκρῶν κατατεθνηῶτων  
ἔστασαν ἀχνύμεναι, εἶροντο δέ κήδε' ἐκαστη. [Od. 11.541-42.]

- 'And the other souls of the departed dead stood mourning, and narrated each their griefs.'

βῆ δὲ μετ' ἄλλας  
ψυχὰς εἰς Ἑρεβος νεκρῶν κατατεθνηῶτων. [Od. 11.564.]

- 'But (he) went his way to Erebus to meet the soul of the departed dead.'

ἀλλὰ μοι ἦθελε θυμὸς ἐνὶ στήθεσσι φέλοισι  
τῶν ἄλλων ψυχὰς ἰδέειν κατατεθνηῶτων. [Od. 11.567.]

- 'But my mind in my breast wished to behold the soul of the departed dead.'

πρῶτα μὲν οὖν νέκυας φόρεον κατατεθνηῶτας,  
[Od. 22. 448.]

- 'First, they carried away the departed body of the dead.'

§ 471. As is the case with δαίζω, here also in the following passages a phrase, or a set of words, or similar expressions are often repeated with the perfect participles of some verbs depicting mental pictures. This set of formulaic expressions is more frequent with the perfect participle than with the perfect indicative. These perfect participial forms are adjectives denoting the quality of a person, or of a thing concerned, without referring to any specific time. These passages are given below:

ἀκαχίζω:

ἥ δ' ἔς δόφρον ἔβαινεν ἀκηχεμένη φέλον ἦτορ,  
[Il. 5. 364.]

- 'But she went into the chariot greatly grieved in her mind.'

δμῶαί δ' ...  
θυμὸν ἀκηχέμεναι μεγάλ' ἱαχον,  
[Il. 18. 29.]

- 'And the handmaidens, grieved at heart, cried loudly.'

ἐνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ.  
[Od. 9. 62=105=565=10. 77=133.]

- 'And from there we were sailing forward terribly grieved at heart.'

αὐτὰρ ἐγὼν ἐπόμεν ἀκαχήμενος ἦτορ.  
[Od. 10. 313=13. 286=15. 481.]

ἀλλὰ τὸ μὲν καὶ ἀνεκτὸν ἔχει κακόν, ὅπότε κέν τις  
ἤματα μὲν κλαίῃ, πυκινῶς ἀκαχήμενος ἦτορ,  
[Od. 20. 83-84.]

- 'And yet when a man weeps during the days, grieved <sup>ing</sup> constantly at heart, this brings with it an evil that may not be borne - '

ὥς δὴ οἱ μὴ πάγχυ γέρων ἀκαχήμενος εἶη. [Il. 5.24.]

- 'So that the old man might not be altogether overwhelmed with grief.'

τὸν δ' ἐλατῆρ' ἀφίσει ἀκαχήμενον ἵππων. [Il. 11.702.]

- 'But he sent away the driver grieved for his horses.'

τέρποντες πυκινῶς ἀκαχήμενον. [Il. 19.312.]

- 'Cheering him deeply grieved.'

οὐ γάρ τι πρήξεις ἀκαχήμενος υἱὸς ἔοτο,  
οὐδὲ μιν ἀνστήσεις. [Il. 24.550-51.]

- 'For you will not profit at all grieving<sup>for</sup> your brave son, nor will you bring him to life.'

τλάω:

πᾶσαν δ' ἡοίην μένομεν τετληότι θυμῷ. [Od. 4.447.]

- 'But we remained all the morning with enduring mind.'

ἡμεῖς δ' ἀστεμφέως ἔχομεν τετληότι θυμῷ. [Od. 4.459.]

- 'But we held him firmly with enduring (or patient) mind.'

αὐτὰρ χερσὶν ἁώτου θεσπεσίῳ  
νωλεμέως στρεφθεῖς ἐχόμην τετληότι θυμῷ. [Od. 9.434-35.]

- 'But firmly entangled I held on with my hands<sup>to</sup> the excellent wool with an enduring mind.'



καὶ λήην κείνη γε μένει τετληότι θυμῷ  
σοῖσιν ἐνὶ μεγάροισιν·

[Od. 11. 181-82 = 16. 37-38.]

- 'And truly she remains with enduring mind in your house.'

καὶ τὰ φέρει ἀεκαζόμενος τετληότι θυμῷ

[Od. 18. 135.]

- 'He bears them unwilling with enduring heart.'

οὐ μὲν κ' ἄλλη γ' ὧδε γυνὴ τετληότι θυμῷ  
ἄνδρός ἀφισταίη.

[Od. 23. 100-01 = 169-69.]

- 'No other woman, at least, would keep her away thus with enduring mind from her husband.'

αὐτὰρ ὁ τέως μὲν ἐτόλμα ἐνὶ μεγάροισιν ἑοῖσι  
βαλλόμενος καὶ ἐνισσόμενος τετληότι θυμῷ·

[Od. 24. 162-63.]

- 'But he ventured with his enduring heart for a while, being thrown at and rebuked in his own house.'

αἶετ τοι ῥίγιστα θεοὶ τετλήοτες εἰμὲν  
ἀλλήλων ἰότητι, χάριν ἄνδρεσσι φέροντες

[Il. 5. 873-74.]

- 'Gods are always enduring the most horrid things at the command of one another, and conferring favour on men.'

αἶετ with the past participle gives a permanent state of <sup>the</sup> Gods.

τῷ δὲ μάλ' ἐν πείσῃ κραδίη μένε τετληυῖα  
νωλεμέως·

[Od. 20. 23-24.]

- 'And his heart remained enduring to him altogether continually at anchor.'

νωλεμέως gives a sense of continuous state.

τετιημαι:

- ἦσθεν δ' ἀπονόσφιν ἔβη τετιηότι θυμῷ.  
[Il. 11. 555 = 17. 664.]
- 'And at dawn he went away from them with sullen mind.'
- ἀγκυμολον δέ σφ' ἦλθ' ἑκάβη τετιηότι θυμῷ.  
[Il. 24. 283.]
- 'But Hecuba came near to them with sad mind.'
- ἦστο γάρ ἐν μνηστήροισι φίλον τετιημένος ἦτορ.  
[Od. 1. 114.]
- 'For he was sitting among the suitors, terribly sad in his heart.'
- βῆ δ' ἵμεναι πρὸς οἶμα, φίλον τετιημένος ἦτορ,  
[Od. 2. 298 = 8. 303.]
- 'But he started to go to his house, terribly sad in his heart.'
- αὐτὰρ ὁ βῆ διὰ οἶμα φίλον τετιημένος ἦτορ.  
[Od. 18. 153.]
- 'But he went through the house, grieved in his heart.'
- Ἐὐδεις, Πηνελόπεια, φίλον τετιημένη ἦτορ;  
[Od. 4. 804.]
- 'Sleep you, Penelope, sore stricken at your heart.'
- ἔγθα μὲν ἐν φύλλοισι, φίλον τετιημένος ἦτορ,  
εὐδὼν  
[Od. 7. 287.]
- 'So there among the leaves I slept, sore-stricken at heart.'
- ἔζον δ' εἰν ἀγορῇ τετιηότες.  
[Il. 9. 13.]
- 'And they took their seats troubled with sorrows.'
- οἳ δ' ἄνεψ' ἦσαν τετιηότες υἷες Ἀχαιῶν.  
[Il. 9. 30 = 695.]
- 'And for some time the sons of the Achaeans were silent, grieved

(at heart). '

κοτέω:

νῶϊ δέ τ' ἄψορροι κίεμεν κεκοτηότι θυμῷ.  
[Il. 21. 456.]

- 'But we two went back with indignant mind. '

“Ὡς φάσαν, ἀλλ' οὐ περθον ἐμὸν μεγαλήτορα θυμὸν  
ἀλλὰ μιν ἄψορρον προσέφην κεκοτηότι θυμῷ.  
[Od. 9. 500-01.]

- 'So they said; but they did not persuade my great-hearted spirit; but I addressed him again with angry mind. '

Δαιμονίη, τί μοι ὧδ' ἐπέχεις κεκοτηότι θυμῷ;  
[Od. 19. 71.]

- 'Good woman, why do you thus press on me with angry mind. '

χετράς τ' ἡδὲ πόδας κόπτον κεκοτηότι θυμῷ.  
[Od. 22. 477.]

- 'And they cut off his hands and feet in angry mood. '

μέλω:

ὅς ῥ' ἐν ὕλῃ ναίεσκε μέγα πλούτοιο μεμηλώς,  
λίμνῃ κεκλιμένος Κηφισίδι.  
[Il. 5. 709-10.]

- 'Who in deed lived in Hyle, having a mind greatly laden with cares  
( = taking great cares) of his wealth, lying near to the Cephisan lake. '

βῆ δὲ μετ' Ἰδομενεῖα μέγα πτολέμοιο μεμηλώς.  
[Il. 13. 297 = 469.]

- 'And went after Idomeneus greatly desirous (i. e. having a mind greatly laden with cares) of war. '

§ 472.

In the following passage both the perfect indicative and participial forms are used, and they describe two aspectual points. In the participle the action is not prominent, but the consequence of it is present as a sort of permanent character, while the intransitive use of the indicative describes the present state resulting from the previous action. In the former the inherent character is slightly indicated, while the latter refers mainly to the present situation:

ἄνδρϊ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει,  
ὥς τὴν κέκμηκας ἀμύνων σοῖσιν ἔτησιν.

[Il. 6. 261-62.]

- 'But wine enhances the might greatly in a man who is exhausted (lit. in a tired man), as you are exhausted now helping your companions.'

The same explanation can be given to other instances:

ῥεῖα δὲ κ' ἀκμητες κεκμηότας ἄνδρας αὐτῇ  
ῥασαίσθε προτὶ ἄστυ νεῶν ἄπο καὶ κλισιάων.

[Il. 11. 802-03 = 16. 44-45.]

- 'But with ease and untired, you might drive men that are tired with the war back towards the city from the ships and the huts.'

Πηλεΐδης δ' ἀπὸ πυρκαϊδὸς ἐτέρωσε λιασθεὶς  
κλίνθη κεκμηῶς, ἐπὶ δὲ γλυκὺς ὕπνος ὄρουσεν.

[Il. 23. 231-32.]

- 'And the son of Peleus withdrew from the burning pyre, and reclined sore-wearied; and sweet sleep leapt upon him.'

ἔνθ' ἐμὲ μὲν γλυκὺς ὕπνος ἐπήλυθε κεκμηῶτα.

[Od. 10. 31 = 13. 282.]

- 'Then sweet sleep overcame me, exhausted as I was.'



- § 473. Similar explanation can be sought ~~as~~ in the case of the perfect participle of λανθάνω, which ~~is~~ used adjectivally in the passages quoted below:

οὐδὲ γὰρ οὐδ' ἐμέ φημι λελασμένον ἔμμεναι ἀλκῆς.  
[Il. 13. 269.]

- 'For I do not say that I am forgetful of valour.'

Ἕκτορ, νῦν δὲ πάγχυ λελασμένος εἰς ἐπικούρων.  
[Il. 16. 538.]

- 'Hector, now you are altogether forgetful of the allies.'

ὁ δὲ στροφάλιγγι κονίης  
κεῖτο μέγας μεγαλωστί, λελασμένος ἵπποσυνόων.  
[Il. 16. 775-76.]

- 'But he ~~is~~ the whirlwind of dust was lying mighty in his mightiness, forgetful of his horse-ridings.'

εὐδεις, αὐτὰρ ἐμετο λελασμένος ἔπλεν, Ἀχιλλεύ.  
[Il. 23. 69.]

- 'Do you sleep and have been forgetful of me, Achilles?'

δὴ τότε γ' ἀτρέμας εὔδε, λελασμένος ὅσσ' ἐπεπόνθει.  
[Od. 13. 92.]

- 'Then indeed he was sleeping, without fear, having forgotten what things he had suffered.'

The three tenses describe the three different types of action. The imperfect describes the continuous action, while the pluperfect an earlier occurrence, and the perfect participle a past action whose result is perceptible at the moment of speaking.

σὺ δ' ἐν στροφάλιγγι κονίης  
κεῖσο μέγας μεγαλωστί, λελασμένος ἵπποσυνάων.  
[Od. 24. 39-40.]

- 'And in the whirl of dust you did lie mighty in your mightiness  
forgetting all about horsemanship.'

§ 474. Here are some other examples of this category:

λελιημαι:

βάν ῥ' ἰθύς Δαναῶν λελιημένοι.  
ly [Il. 12. 106 = 16. 552.]

- 'They went eager<sub>ly</sub> straight in the direction of the Danaans.'

δράσσω:

ὥς δ' πρόσθ' ἵππων καὶ δόφρου κεῖτο τανυσθεῖς,  
βεβρυχῶς κόνιος δεδραγμένος αἵματοέσσης.  
[Il. 13. 392-93.]

- 'So he lay stretched before the horses and the chariot, gnashing  
his teeth, laying hold of the bloody dust.'

κλίνω:

οἱ δ' ἤ νῦν ἔσται σιγῇ, πόλεμος δὲ πέπανται,  
ἄσπίσι κεκλιμένοι, παρὰ δ' ἔγχεα μακρὰ πέπηγεν.  
[Il. 3. 134-35.]

- 'These (soldiers) are sitting ..... leaning on their shields ....'

For full discussion, see § 108.

ὅς ῥ' ἐν Ὑλῃ ναίεσκε μέγα πλούτοιο μεμηλώς,  
λίμνῃ κεκλιμένος Κηφισίδι.  
[Il. 5. 708-09.]

- 'Who (i. e. Oresbius), having much care of his wealth, indeed lived  
in Hyle lying near to the Cephisian lake.'

στήλῃ κεκλιμένος ἀνδροκμήτῳ ἐπὶ τύμβῳ  
Ἴλου Δαρδανίδαο, παλαιοῦ δημογέροντος.  
[Il. 11. 371-72.]

- (But Alexander aimed at Tudeus' son, Il. 369-70.),

'leaning against a pillar on the tomb that men's hands reared for  
Ilus, son of Dardanus, ancient chieftain.'

πόντῳ κεκλιμένοι, ἔκδ'ς ἡμεθα πατρίδος αἵης·  
[Il. 15. 740.]

- 'Leaning on the sea, we are seated (on the plain of the Trojans)  
far away from our fatherland.'

αὐτὰρ ὁ διογενὴς ὄρου μὲν λίπεν αὐτοῦ ἐπ' ὄχθῃ  
κεκλιμένον μυρσκήσιν,  
[Il. 21. 17-18.]

- 'But he, born of Zeus, left his spear there on the bank leaning  
against the tamarisk trees.'

So also φηγῷ κεκλιμένος (Il. 21. 549) - 'leaning against the  
oak', and κεκλιμένοι καλῆσιν ἐπάλξεσιν (Il. 22. 3) -

'leaning against the fair battlements', and κίονι κεκλιμένη  
(Od. 6. 307) - 'leaning against a pillar.'

ἧ ποῦ τις νήσων εὐδαιελοσ, ἧε τις ἀκτὴ  
κεῖθ' ἄλ' κεκλιμένη ἐριβόλακος ἡπείροιο;  
[Od. 13. 234-35.]

- 'Is it some clear-seen island, or a shore of the fertile continent  
that lies resting on the sea.'

μήτηρ δ' ἀντίον ἔζε παρὰ στοθμόν μεγάραιο  
κλισμῷ κεκλιμένη, λέπτ' ἡλάκατα στρωφῶσα.  
[Od. 17. 96-97.]

- 'And his mother sat opposite [Telemachus] by a pillar of the house,  
leaning (or reclining) on a chair, twirling her slender distaffs.'

φύλλων κεκλιμένων (Od. 11.194) - 'of fallen leaves.'

ἐπικλίνω + ἀναπετάννυμι:

τῇ ῥ' ἔκπους τε καὶ ἄρμα διήλασεν, οὐδὲ πύλῃσιν  
εὖρ' ἐπικεκλιμένας σανίδας καὶ μακρὸν ὄχημα,  
ἀλλ' ἀναπεταμένας ἔχον ἄνδρες, εἴ τιν' ἐταίρων  
ἐκ πολέμου φεύγοντα σῴσειαν μετὰ νῆας. [Il. 12.120-23.]

- 'By that way he drove through his horses and chariot, and at the gate he did not find the doors shut nor the long bar drawn but men were holding them flung wide open, if they might bring in safety to the ships any of their companions fleeing out of the battle.'

ῥύπτω:

τά μοι ῥερυπωμένα κεῖται; [Od. 6.59.]

- 'Which are lying for me soiled.'

αἰσχυνῶ:

σοὶ λῶβη, αἶ κέν τι νεκρὸς ἡσχυμμένος ἔλθῃ. [Il. 18.180.]

- 'A reproach to you, if the dead should come, despitefully entreated.'

§ 475. With almost equal force, as that in τεύχω, the perfect participles of ἀραρίσκω are used in many descriptive passages in which all the elements of situation are presented. The sense is adjectival; e. g.;

κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκεν  
καλὰς, ἀργυρέοισιν ἐπισφυρτοῖς ἀραρυίας. [Il. 3.330-31.]



- 'To begin with he placed round his legs his beautiful greaves,  
fitted with silver ankle-coverings. '

αὐτίκα δ' ἐκ ζωστήρος ἀρηρότος ἐξέκκεν δίστονον.  
[Il. 4. 213.]

- 'He then immediately drew out the arrow from the well-fitted belt. '

ἐν δ' ἔπεσε ζωστήρι ἀρηρότι πικρὸς δίστος.  
[Il. 4. 134.]

- 'But the bitter arrow fell upon the well-adjusted belt. '

κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον  
χρυσέην, ἑκατόν κολῶν πρυλέεσσ' ἀραρυγαν.  
[Il. 5. 743-44.]

- 'And upon her head she put her helmet with two horns and bosses  
four, of gold, fitted with the men-at-arms of an hundred cities. '

ἐν δέ οἱ ἦλοι  
χρῦσειοι πάμφαινον, ἀτὰρ περὶ κουλεὸν ἦεν  
ἀργύρεον, χρυσέοισιν ἀορτήρεσσιν ἀρηρός.  
[Il. 11. 29-31.]

- 'And on it shone the golden nails, but round it was a silver sheath  
fitted with golden fastenings. '

ῥέζησιν μεγάλῃσι διηνεκέεσσ' ἀραρυταί.  
[Il. 12. 134.]

- '[As when oaks after the rain] 'are fastened with great roots  
stretching far. '

ὥς Τρῶες πρό μὲν ἄλλοι ἀρηρότες, αὐτὰρ ἐπ' ἄλλοι,  
χαλκῷ μαρμαίροντες ἅμ' ἠγεμόνεσσιν ἔποντο.  
[Il. 13. 800-01.]

- 'So the Trojans, some placed in front and others after them, flashing  
with brass, followed with their leaders. '

ἴσχον γὰρ πυργηδὸν ἀρηρότες. [Il. 15. 618.]

- 'For they restrained him joined together like a tower.'

πυκινὸς δέ οἱ ἦρκεσε θώρηξ,  
τόν ῥ' ἐφόρει γυάλοισιν ἀρηρότα. [Il. 15. 529-30.]

- 'But his thick corselet saved him, the corselet which he wore fitted with plates of mail.'

οὐ μὲν τι σχεδὸν ἔστι πόλις πύργοις ἀραρυγῶ. [Il. 15. 737.]

- 'There is not at all near us a city fitted with towers.'

καὶ δ' ἀπὸ πασσαλόφει ζυγὸν ἤρεον ἡμιδνειον  
πύξινον ὀμφαλόεν, εὖ οἰήκεσσιν ἀρηρός, [Il. 24. 269.]

- 'And from the peg they took down the mule-yoke, made of box, with a knob thereon, well-fitted with rein-rings.'

ἐν δὲ πίθοι οἶνοιο παλαιοῦ ἡδυπότοιο  
ἔσταςαν, ἀκρητον θεῖον ποτὸν ἐντὸς ἔχοντες,  
ἐξεῖης ποτὶ τοῖχον ἀρηρότες, εἴ ποτ' Ὀδυσσεὺς  
οἴκαδε νοστήσειε καὶ ἄλγεα πολλὰ μογήσας.  
κλητισταὶ δ' ἔπεσαν σανίδες πυκινῶς ἀραρυταί,  
δικλίδες. [Od. 2. 340-45.]

- 'There stood, too, great jars of wine, old and sweet, holding within them divine drink, unmixed and well-fixed against the wall, if ever Odysseus should return to his home, ever after suffering many woes. And the double doors were shut close-fitted.'

ἀτὰρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην  
ὑψηλὴν εὐκυκλον, ὑπερτερρῇ ἀραρυτάν. [Od. 6. 69-70.]

- 'But the servants shall make ready for you the lofty chariot with fair wheels (i. e. high and stout), fitted to the body of the carriage above. '

ἐνθα δὲ τέ σφ' ἀγορή καλὸν ποσιδῆιον ἀμφίς,  
ῥυτοῖσιν λάεσσι κατωρυχέσσ' ἀραρυτά.

[Od. 6. 266-67.]

- 'There is also in the place of gathering about the beautiful temple of Poseidon, fitted with large stones set deep in the earth. '

θαύμαζεν δ' Ὀδυσσεὺς λιμένας καὶ νῆας εἰσας  
αὐτῶν θ' ἡρώων ἀγορὰς καὶ τεῖχεα μακρὰ  
ὑψηλά, σκολόπεσσιν ἀρηρότα, θαῖμα ἰδέσθαι.

[Od. 7. 44-46.]

- 'And Odysseus wondered at the harbours and the stately ships, at the meeting-places of the heroes themselves, and the long and lofty walls, fitted with posts, a wonder to behold. '

Ἐλπήνωρ δὲ τις ἔσκε νεώτατος, οὔτε τι λῆην  
ἄλκιμος ἐν πολέμῳ οὔτε φρεσὶν ἥσιν ἀρηρώς,

[Od. 10. 552-53.]

- 'And there was one Elpenor, the youngest of all, and not very staunch in battle, nor very sure in his wits. ' (lit. 'fitting tightly closing').

ἐν δ' ἄρ' ἔσαν περόναι δυοκαίδεκα πᾶσαι  
χρύσειαι, κληῖσιν ἐυγνάμπτοις ἀραρυταί.

[Od. 18. 293-94.]

- 'And in it (robe) there were twelve buckles, all golden, and fitted with well-turned clasps. '

αὐτὰρ ἐμοὶ σάκος εἴη καὶ δύο δοῦρε  
καὶ κυνέη πάγχαλκος, ἐπὶ κροτάφοις ἀραρυτά,

[Od. 18. 377-78 = 22. 102.]

- 'But for me there were a shield, (and) two spears and a helmet,

all of brass, and fitted on my temples. '

εἶπεν τε γυναῖξί  
κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυτάς.  
[Od. 21. 236 = 382.]

- 'And tell the women to lock the closely-fitted doors of the housee'

ὃς θαλάμοιο θύρην πυκινῶς ἀραρυτάν  
κέλλιπον ἀγκλίνας.  
[Od. 22. 155-56.]

was

- '(It ~~is~~ I) who left the close-fitting door of the house open. '

ἦν ὁδὸς ἐς λαύρην, σανίδες δ' ἔχον εὖ ἀραρυταί.  
[Od. 22. 128 Cf. 23. 42.]

- [In the hall] 'there was a way into a passage, and well-fitting doors  
shut us in. '

ἄλλος δὲ θύρην πυκινῶς ἀραρυτάν.  
[Od. 22. 258 = 275.]

- 'And the other door closely fitted. '

κολλητάς δ' ἐπέθηκα θύρας, πυκινῶς ἀραρυτάς.  
[Od. 23. 194.]

- 'And I added to it (i. e. Odysseus' chamber) jointed doors, fitted  
closely. '

αὐτὰρ ἐν αὐτῷ  
στειλειὸν περικαλλὲς ἐλάινον, εὖ ἐναρηρός.  
[Od. 5. 235-36.]

- 'But in it an olive handle very beautiful and well-fitted to it. '

τῶν ἧτοι χρυσῆ ἔτυς ἀφθιτος, αὐτὰρ ὑπερθεῖν  
χάλκε' ἐπίσσωτρα προσαρηρότα, θαῦμα ἰδέσθαι.  
[Il. 5. 724-25 ]

- 'Of these, in truth, the fellowe is of gold, imperishable, but upon it  
are brazen tires fitted together, a marvel to look on. '



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Some other examples of this category are quoted below:

καπύω:

αὐτίς δ' ἔμπνυθῃ, περὶ δὲ πνοῇ Βορέας  
ζώγρει ἐπιπνεῖουσα κακῶς κεκαφηότα θυμόν.  
[Il. 5. 697-98.]

all

- 'But again he recovered breath, and <sup>all</sup> around the breath of the  
North wind, as it blew upon him, revived him panting wretchedly  
in spirit.'

εἰ μὲν κ' ἐν ποταμῷ δυσκηδέα νύκτα φυλάσσω,  
μὴ μ' ἄμυδις στίβῃ τε κακῇ καὶ θήλυς ἔερση  
ἔξ ὀλιγηπελίνης δαμάσῃ κεκαφηότα θυμόν.  
[Od. 5. 466-68.]

- 'If indeed I keep watch throughout the painful night in the river,  
lest [I fear] that both the bitter frost and the fresh dew together may  
subdue my soul, worn out from weakness.'

κορυύσσω:

αὐτὰρ ὁ δοῦρε δῶ κεκορυθμένα χαλκῷ  
πάλλων Ἀργείων προκαλίζετο πάντας ἀρίστους  
ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηιοτήτι.  
[Il. 3. 18-20.]

- 'And brandishing his two spears, tipped with bronze, he began to  
challenge all the bravest of the Argives to fight with him face to face  
in deadly contest.'

βῆ δὲ διὰ προμάχων κεκορυθμένος αἶθοπι χαλκῷ,  
[Il. 4. 495 = 17. 3 = 87.]

- 'And he went through the foremost champions fully armed with his  
gleaming brass.'

Cf. Αἰνείας δὲ ἔβη κεκορυθμένος αἶθοπι χαλκῷ  
[Il. 20.117.]

- 'Aeneas went away armed with gleaming brass.'

εἶλετο δ' ἄλκιμα δοῦρε δῶω, κεκορυθμένα χαλκῷ,  
ὄξεα.  
[Il. 11.43-44.]

- 'And he took two warlike spears, pointed with brass.'

... Μηριόνης τε καὶ Ἰδομενεύς ...  
ἦσαν ἐν πόλεμον κεκορυθμένοι αἶθοπι χαλκῷ.  
[Il. 13.305.]

- 'Meriones and Idomeneus went to war fully armed in gleaming brass.'

βριθὺ μέγα στιβαρόν κεκορυθμένον.  
[Il. 16.802.]

- (But all his spears) 'are heavy, great, stiff, and tipped with a  
brazen point.'

ἀμφὶ δὲ χεῖρα φέλην βάλεν ἔγχεϊ, ἄγχι δ' ἄρ' αὐτοῦ  
πάρ θρόνον ἐστήκει κεκορυθμένος αἶθοπι χαλκῷ.  
[Od. 21.433-34.]

- 'And (Telemachus) cast his hand around his spear, and stood by the  
seat at his father's side, armed<sup>7</sup> (or tipped) with gleaming bronze.'

εἶλετο δ' ἄλκιμα δοῦρε δῶω κεκορυθμένα χαλκῷ.  
[Od. 22.125.]

- 'And he took two warlike spears pointed with brass.'

καλάσσω:

οὐδέ πη ἔστι κελαινεφέι Κρονίωνι  
αἵματι καὶ λυθρῷ πεπαλαγμένον εὐχετάσθαι.  
[Il. 6.267-68.]

- 'It is not wise by any means to pray to the son of Cronos, lord of the  
Clouds, sprinkled with blood and gore.'

τῇ δ' ἑτέρῃ σάκος εὐρύ γέρον, πεπαλαγμένον ᾄζῃ,  
λαέρτεω ἥρωος, ὃ κουρίζων φορέεσκε·

[Od. 22. 184-85.]

- 'And in the other a broad old shield, flecked<sup>8</sup> with rust, (the shield) of lord Laertes, which he carried when (he was) young.'

εὗρεν ἔπειτα Ὀδυσῆα μετὰ κταμένοισι νέκυσσι,  
αἵματι καὶ λυθρῷ πεπαλαγμένον ὥς τε λέοντα,  
ὃς ῥά τε βεβρωκῶς βοῶς ἔρχεται ἀγραυλοῖο·

[Od. 22. 402-03 of which 402=23. 48.]

-( 'There she found Odysseus among the bodies of the slain, all befouled with blood and filth, like a lion that comes having eaten an ox dwelling in the field.'

ἔννυμι:

σιγῇ, δειδιότες σημάντορας· ἅμφι δὲ πᾶσιν  
τεύχεα ποικίλ' ἔλαμπε, τὰ εἰμένοι ἐστιχόωντο.

[Il. 4. 431-32.]

- 'They were all silent through fear of their commanders but around all of them shone their varied arms wherewith they went clad.'

πρόσθεν δὲ κί' αὐτοῦ φοῖβος Ἀπόλλων  
εἰμένος ὥμοισιν νεφέλην,

[Il. 15. 307-08.]

- 'And before him went Phoebus Apollo clad with a cloud on his shoulders.'

ὦμοι, ἀναιδείην ἐπιειμένε, κερδαλέοφρον,

[Il. 1. 149.]

- 'Oh me! you are indeed clad in impudence having a mind set on gain.'

τοῖσι δ' ἐπ' Αἴαντες θοῦρην ἐπιδειμένοι ἀλκῇν,  
[Il. 7.164.]

- 'And after him (i. e. Diomedes) [arose, ὤρτο in line 163] the Aiantes clad in impetuous valour. '

τοῖσι δ' ἐπ' Αἴαντες θοῦρην ἐπιδειμένοι ἀλκῇν,  
[Il. 8.262.]

- 'And after them [came] the Aiantes, clothed in furious might. '

εἴ τιναῖ που Δαναῶν ἐτι ἔλκεται ἐξαπατήσειν,  
αἰὲν ἀναιδέειν ἐπιδειμένος.  
[Il. 9.372.]

- 'If perchance he hopes to deceive some other of the Danaans, ever clad in shamelessness. '

τρὶς δὲ δὺ' Αἴαντες, θοῦρην ἐπιδειμένοι ἀλκῇν,  
νεκροῦ ἀπεστυφέλιξαν.  
[Il. 18.157-58.]

- 'And the two Aiantes, clothed in impetuous valour, drive him thrice back from the dead. '

αὐτίκα γάρ μοι οἶσατο θυμὸς ἀγῆνωρ  
ἄνδρ' ἐπελεύσεσθαι μεγάλην ἐπιδειμένον ἀλκῇν,  
ἄγριον, οὔτε δίκας εὖ εἰδότα οὔτε θέμιστας.  
[Od. 9.213-15.]

- 'For immediately my noble mind guessed that a man would come to me endued with great strength, a wild man that knew nothing of justice or of law. '

ἐπιδειμένον ἀλκῇν may mean 'clad in strength' as 'in armour' or 'in shamelessness' (Cf. Il. 1.149 before).



μεγάλην ἐπειμένον ἀλκήν.  
[Od. 9. 514.]

- 'Clothed in great mind.'

τοῦτο δὲ Νήριτόν ἐστιν ὄρος καταειμένον ὕλη.  
[Od. 13. 351.]

- 'Yonder is the mountain Neriton completely clothed (or hidden)  
with its forests.'

αἰπὺ δ' ὄρος προσέβαν καταειμένον ὕλη  
Παρνησοῦ, τάχα δ' ἔκανον πτόχας ἥνεμοέσσας.  
[Od. 19. 431-42.]

- 'And they came to the steep mountain Parnassus, clothed  
completely with wood, and soon they reached its windy hollows.'

κρίνω:

οὐ τις κεκριμένη βύεται στρατὸν οὐδὲ φυλάσσει.  
[Il. 10. 417.]

- 'No special guard defends the army, nor keeps watch.'

πρίν τινα κεκριμένον καταβήμεναι ἐκ Διὸς θυρον,  
[Il. 14. 19.]

- 'Until some settled breeze descends from Zeus.'

Ποσειδάωνι δὲ ταύρους  
δώδεκα κεκριμένους ἱερεῦσομεν, αἶ κ' ἐλεήσει,  
[Od. 13. 181-82.]

- 'And we will sacrifice to Poseidon twelve chosen bulls, if he may  
pity us.'

ἐκ μὲν Δουλιχίου δύω καὶ πεντήκοντα  
κοῦροι κεκριμένοι, ἕξ δὲ δρηστήρες ἔπονται.  
[Od. 16. 247-48.]

- 'From Dulichium there are fifty-two chosen youths, and six servants  
attend them.'

Ἀμφίμεδον, τί παθόντες ἔρεμνῃν γαῖαν ἔδουτε  
πάντες κεκριμένοι καὶ ὁμήλικες; [Od. 24.106-07.]

- 'Amphimedon, what has befallen you that you have sunk beneath the dark earth, all in good order and all of the same age.'

κρίνεσθαι of calling up men to arms and drilling them in military style.

διακρίνω:

διακεκριμένοι δὲ ἕκασται  
ἔρχατο, χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι,  
χωρὶς δ' αὖθ' ἔρσαι. [Od. 9.220-22.]

- 'They (i. e. lambs and kids) were shut up, each placed separately, the aged apart, the middle-aged apart, and the young ones apart.'

βαρύνω:

οἱ δ' ἦλθον οἶνῳ βεβαρηότες υἷες Ἀχαιῶν,  
μῦθον μυθεῖσθην, τοῦ εἵνεκα λαὸν ἄγειραν. [Od. 3.139-40.]

- 'And the sons of the Achaeans, weighed down with wine, came [there], and they spoke their words, for which they had gathered the people together.'

φῆ δὲ δακρυπλῶειν βεβαρηότα με φρένας οἶνῳ. [Od. 19.122.]

- 'And say that I run over with tears, weighed down by my senses with wine.'

μίσγω:

πῶς γὰρ γῆν, Τρώεσσι μεμιγμένοι ἵπποδάμοισιν  
εὐδους ἢ ἀπάνευθε; δέικέ μοι, ὄφρα δαείω, [Il. 10.424-25.]

- 'For now how do they sleep mixed with the horse-taming Trojans or separately? Tell me, so that I may learn.'

φάρμακα, πολλὰ μὲν ἐσθλὰ μεμιγμένα, πολλὰ δὲ λυγρὰ.  
[Od. 4. 230.]

- 'Drugs mixed with many good and bitter (things).'

ἐπεὶ οὐ τι μεμιγμένον ἐστὶν ὁμίλῳ,  
ἀλλὰ πολὺ πρῶτον.  
[Od. 8. 196-97.]

- 'Since it is not at all mingled with the throng, but much the first.'

οὐδὲ θ' ἄλυσσι μεμιγμένον εἶδαρ ἔδουσιν.  
[Od. 11. 123 = 23. 270.]

- '(Men) do not eat food mingled with salt.'

ἄλλη δ' ἄλλων γλῶσσα μεμιγμένη.  
[Od. 19. 175.]

- 'But the language of the different (people) is different and mixed up'  
[or their tongues are mixed up].

φύρω:

μηδ' οὕτω δακρύοισι πεφυρμένη ἀμφὶ πρόσωπα  
ἔρχευ, ἐπεὶ κάκιον πενθήμεναι ἄκριτον αἶεϊ.  
[Od. 18. 173-74.]

- 'And do not go thus with both cheeks stained with tears, since  
it is worse to grieve forever without ceasing.'

ἢ μοι στονέεσσα τέτυκται,  
αἶεϊ δάκρυς' ἐμοῖσι πεφυρμένη.  
[Od. 17. 102-03 = 19. 595-96.]

- 'Which has become (lit. has been made) mournful for me, ever  
stained with my tears.'

αὐτὰρ ὁ μοχλὸν  
ἐξέρυσ' ὀφθαλμοῖο πεφυρμένον αἵματι πολλῷ.  
[Od. 9. 396-97.]

- 'But he pulled out from his eye the stake, all befouled with much blood.'

αἰεὶ δάκρυς' ἔμοῖσι πεφυρμένη  
[Od. 17. 103.]

- 'Always having been stained with my tears.'

συνέχω:

κυρτῶ, ἐπὶ στήθος συνοχωκότε.  
τὼ δέ οἱ ὤμω  
[Il. 2. 217-18.]

- 'But his shoulders were curved, bending together upon his breath.'

Here the perfect participle is used intransitively.

θάλλω:

ἐν δ' ἄρα νῶτον ἔθηκ' ὄϊος καὶ πίονος αἰγός,  
ἐν δὲ σὺός σιόλοιο βόχιν τεθαλυῖαν ἀλοιφῇ.  
[Il. 9. 207-08.]

- 'And in it (i. e. saucepan) then he placed a sheep's back and a fat goat's, and in it the chine of a fine hog, luxuriant with fat.'

ἐνθα δὲ πατρὸς ἔμοῦ τέμενος τεθαλυῖά τ' ἀλωή,  
[Od. 6. 293.]

- 'And there is my father's park and a flourishing vineyard.'

αὐτὰρ ἐπὶν ἔλθῃσι θέρος τεθαλυῖά τ' ὀπώρα,  
[Od. 11. 192.]

- 'But when summer comes and flourishing (or rich) autumn . . . .'



ἢ γάμφῃ ἢ ἐράνῃ ἢ εἰλαπίνῃ τεθαλυμένη.

[Od. 11. 415.]

- 'Either at the wedding, or at a joint meal, or at a rich feast.'

τῷ δ' ἐν ἐρινεός ἐστι μέγας, φύλλοισι τεθηλώς.

[Od. 12. 103.]

- 'And on it (i. e. the other cliff) there is a great fig-tree, luxuriant in leaves.'

αἰεὶ δ' ὄμβρος ἔχει τεθαλυτὰ τ' ἑέρση.

[Od. 13. 245.]

- 'And the rain ever showers it, and the abundant dew.'

τὰ θ' ὕεσσι τρέφει τεθαλυτὰν ἀλοιφήν.

[Od. 13. 410.]

- '(Things) which nourish the rich flesh of swine.'

ἔργω:

τόν δ' οὐτ' ἄρ τε γέφυραι ἐεργμέναι ἰσχανόωσιν,

[Il. 5. 89.]

- 'This the well-secured (or strong-built) bridges hold not back.'

ζεῦγνυμι:

ὑψηλαὶ τε πύλαι σανίδες τ' ἐπὶ τῆς ἀραρυταὶ  
μακραιὶ ἐϋξεστοὶ ἐζεγμέναι εἰρύσσονται.

[Il. 18. 274-76.]

- 'And the city shall be protected by the towers and high gates and by the tall well-polished doors that are fitted therein, bolted fast.'

κονίω:

οἱ δ' ἰθύς πόλιος καὶ τεύχεος ὑψηλοῦτο,  
δύψῃ καρχαλέοι, κεκονιμένοι ἐκ πεδείοιο  
φευγον.

[Il. 21. 540-42.]

- 'And they, parched with thirst, fled straight for the city and the high wall, and begrimed with dust from the plain.'

καλνυμι:

ὦ υἱὲ Πετῆος διοτρεφέος βασιλῆος,  
καὶ σὺ κακοῖσι δόλοισι κεκασμένε, κερδαλεόφρον,  
τίπτε καταπτώσσοντες ἀφέστατε, μέμνετε δ' ἄλλους;  
[Il. 4. 338-40.]

- 'O son of Peteos, the King nurtured by Zeus, and you who ~~have~~ <sup>are</sup> (already) accomplished in evil wiles, you of crafty mind, why do you stand aloof cowering, and wait for others.'

... πόσιν ...  
παντοίῃς ἀρετῇσι κεκασμένον ἐν Δαναοῖσιν,  
[Od. 4. 725 = 815.]

- 'My husband, (already) adorned with all the virtues among the Danaans.'

εἶρω:

χρῦσεον, ἡλέκτροισιν ἑρμένον ἡέλιον ὥς.  
[Od. 18. 296.]

- [And he brought a chain] 'made of gold, set with amber, [bright] as the sun.'

ἀρόω:

ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἑώκει  
χρυσείῃ περ ἑοῦσα· τὸ δὲ περὶ θαῖμα τέτυκτο.  
[Il. 18. 548-49.]

- 'And it was blackened behind, and was like a ploughed field,  
for being golden; that indeed became a marvel exceedingly. '

ἀρηρομένη denotes a past completed action resulting in a  
permanent state.

βύω:

τόν ῥά οἱ ἀμφίπολος φυλῶ παρέθηκε φέρουσα  
νήματος ἀσκητοτο βεβυσμένον· [Od. 4.134-35.]

- 'This then the handmaid, Phylo, brought and placed by her,  
stuffed fully with finely-spun yarn. '

τίω:

ἔγγυς ἀνὴρ, ὃς ἐμόν γε μάλιστ' ἐσεμάσσατο θυμόν,  
ὃς μοι ἐταῖρον ἔπεθνε τετιμένον· [Il. 20.425-26.]

- 'Nigh is the man who, above all, has stricken me to the heart,  
for he slew the man I held in great esteem. '

Here 'held in great esteem' is equivalent to 'honoured man. '

φοιτᾷ δ' οὔτε θεοῖσι τετιμένος οὔτε βροτοῖσιν.  
[Il. 24.533.]

- 'And he goes honoured neither by gods nor by mortals. '

κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἑρῖηρον ἀοιδόν  
Δημόδοκον λαοῖσι τετιμένον· [Od. 8.471-72.]

- 'Then a herald came near, leading the good ward, Demodocus,  
held in great esteem by the people. '

μετὰ δέ σφιν ἐμέλπετο θεός ἀοιδός,  
Δημόδοκος, λαοῖσι τετιμένος.  
[Od. 13.27-28.]

- 'And among them sang the divine bard, Demodocus, held in great esteem by the people.'

τέθηκα:

ἔσταν ἐνὶ μεγάροισι τεθηπότες· [Od. 24. 392.]

- 'They stopped and stood there astonished.'

βροτόω:

ἄνδρες ἀρηίφατοι βεβροτωμένα τεύχε' ἔχοντες· [Od. 11. 41.]

- 'Men are slain in war, holding blood-stained arms.'

§ 477. In the following speech, πεφασμένον is also used adjectivally, and sums up the speech as a whole from the point of view of its effect:

τῷ οὐκ ἂν με γένος γε κακὸν καὶ ἀνάλκιδα φάντες  
μῦθον ἀτιμήσαιτε πεφασμένον, ὃν κ' εὖ εἶπω. [Il. 14. 126-27.]

- 'Therefore you could not say that I am base and unwarlike by race and despise my spoken counsel which I may speak as well.'

§ 478. The perfect participle of πετάννυμι is also used adjectivally in the following passage:

πεπταμένας ἐν χεροῖ πύλας ἔχετ', εἰς ὃ κε λαοὶ  
ἔλθωσι προτὶ ἄστυ πεφυζότες· [Il. 21. 531-32.]

- 'Hold the gates completely open in your hands until the people fleeing come to the town.'



§ 479. πέπνυμαι, an old Epic perfect passive of πνέω, is mostly common in the participle in the sense of 'wise' and is used adjectivally. The meaning seems to be emphatic - 'very wise or prudent', as the following examples will show:

ἀτὰρ πεπνυμένα βάζεις  
'Αργείων βασιλῆας, ἐπεὶ κατὰ μοῖραν ἔειπες.  
[Il. 9. 58-59.]

- 'But you (i. e. Diomedes) say the most prudent (or wise) counsel to the Kings of the Argives, since you have spoken fittingly.'

So also δ καὶ πεπνυμένα βάζεις - in Od. 4. 206.

εἰπέ τε μῦθον  
κῆρυξ Ἰδαῖος, πεπνυμένα μῆδεα εἰδώς.  
[Il. 7. 277-78.]

- 'And the herald Idaeus, expert in prudent counsel, spoke a word.'

Similarly in

σκηπτρον δέ οἱ ἔμβαλε χεῖρι  
κῆρυξ Πεισηνωρ πεπνυμένα μῆδεα εἰδώς.  
[Od. 2. 37-38.]

- 'The herald Peisenor, skilled in prudent counsel, placed the sceptre in his hand.'

Ἀτρεΐδῃ, περὶ μὲν σε βροτῶν πεπνυμένον εἶναι  
Νέστωρ φάσχ' ὁ γέρων,  
[Il. 4. 190-91.]

- 'Son of Atreus, Old Nestor used to say that you are very wise above all men.'

Cf. also:

ὁ ξεῖνος μάλα μοι δοκᾷ κεκνυμένος εἶναι.  
[Od. 8.388.]

'Ἀμφίνομ', ἧ μάλα μοι δοκᾷ κεκνυμένος εἶναι.  
[Od. 18.125.]

- ..... seem(s) to me to be a man of prudence.'

Similarly in a set phrase - κεκνυμένος ἀντίον ἦδ' αὖ

(Il. 3.203; 23.586; Od. 24.375) - 'the wise (Antenor) made answer in reply' - the intensive meaning is preserved.

Cf. also κεκνυμένω ἄμφω - 'both men of prudence' (Il. 3.148; 7.276; 9.689; Od. 18.65) and κεκνυμένω ἀνδρὶ δικάζω (Od. 3.52.)

Other phrasal expressions are : μῦθον κεκνυμένον in Od. 1.361 = 21.355; Τηλέμαχος κεκνυμένος in Od. 1.213 = 230 = 345 = 360 = 367 = 388 = 2.129 = 208 = 309 = 371 = 3.21 = 75 = 201 = 225 = 239 = 290 = 315 = 593 = 15.86 = 154 = 179 = 265 = 279 = 512 = 535 = 16.30 = 68 = 112 = 146 = 240 = 262 = 17.45 = 77 = 167 = 392 = 598 = 18.226 = 19.26 = 20.338 = 21.343 = 22.153 = 23.123 = 24.510 μάλα γὰρ κεκνυμένος ἐστὶ in Od. 3.20 = 328. Cf. also. Il. 7.347; 11.821; 13.254 = 266; 18.249; 23.586; 23.440 24.377; Od. 4.190 204; 206; 696; 711; 8.388; 586; 18.125; 230; 19.350 352; 22.361; 461; 24.375; 442.

5. The perfect participle with present meaning.

(i) Intensive

§ 480. Like the perfect indicative, the perfect participle is also used with present meaning. And in this respect, some perfect participles are intensive while others give a simple present meaning. The intensive meaning of the perfect participle is mostly found in those verbs whose perfect indicative forms are also intensive. But in some cases the perfect participle, apart from its intensity, expresses an action contemporaneous with the main verb. As, for example, in the following passage, **δεδορκώς** suggests an action contemporaneous with the action of the main verb, and conveys a more dynamic and actual description of the action concern:

ὁ δ' ἀντίος ἐκ ξυλόχοιο,  
φρέξας εἵ λοφίην, πῦρ δ' ὀφθαλμοῖσι δεδορκώς,  
οὔτῃ ῥ' αὐτῶν σχεδόνθεν.

[Od. 19.445-47.]

- 'And he (i.e. the boar) came forth from the wood against them, bristling well with his crest, and looking (eagerly) at the fire with his eyes, and stood near them.'

Compare also **δέδορκε** in § 127.

§ 481. As in the perfect indicative (§ 137), so also the perfect participle of **εἶδω** is used with present meaning; but it has some modifications in meaning; one is the sense of "knows well", and the other (which has come from this) is the sense of "well-skilled."

The latter sense is associated with handiwork; and the third is used simply as an adjective "skilful in"; e.g.:

τί ἤ τοι ταῦτα ἰδούη πάντ' ἀγορεύω;  
[Il. 1. 365.]

- 'Why should I tell all these things to you who (indeed) know them?'

ἔϋ εἰδὼς ἀγόρευε θεοπροπίας ἑκάτοιο.  
[Il. 1. 384-85.]

- 'But the prophet, who knows well, declared to us the oracles of the one who shoots afar.'

εἰδόσι γάρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις.  
[Il. 10. 250.]

- 'For truly you say this among the Greeks who know themselves well.'

ἦχι ἑκάστῳ δῶμα περικλυτὸς ἀμφιγυήεις  
Ἥφαιστος ποίησεν ἰδούησι πραπίδεσσιν.  
[Il. 1. 607-08 of which 608=20. 12.]

- 'Where a house has been made for each one by the famous Hephaestus lame in both legs, with cunning skill.'

ἑρέται δ' ἐν ἑκάστῃ πεντήκοντα  
ἐμβέβασαν, τόξων ἐϋ εἰδότες Ἴφι μάχεσθαι.  
[Il. 2. 719-20.]

- 'And in each ship sailed fifty oarsmen well skilled to fight amain with the bow.'

οὐκ οἶος, ἅμα τῷ γε δῶα Ἀντήνορος υἱε,  
'Ἀρχέλοχός τ' Ἀκάμας τε, μάχης ἐϋ εἰδότε πάσης.  
[Il. 2. 823=12. 100.]



- 'He was not alone, but with him were two sons of Antenor, Archelochus and Acamas, well skilled in every aspect of battle.'

δώσω δ' ἑπτὰ γυναῖκας ἀμύμονα ἔργα ἰδούρας,  
[Il. 9. 128.]

- 'And I will give seven women who are skilled in clever arts.'

τόφρα δὲ τῷ ἐπόρουσε Δόλοψ, αἰχμῆς ἐὺ εἰδώς,  
λαμπετίδης, ὃν Λάμπος ἐγένεατο φέρτατον υἱόν,  
λαομεδοντιάδης, ἐὺ εἰδότα θούριδος ἀλκῆς.  
[Il. 15. 525-27.]

- 'But meanwhile Dolops, well-skilled with the spear, rushed upon him, the son of Lampus, whom Lampus, son of Laomedon, begat, even his bravest son, well-skilled in fierce battle.'

τὸν δ' ἔκτανε νοστήσαντα,  
εἰδώς αἰπὺν ὄλεθρον.  
[Od. 1. 36-37.]

- 'He slew him on his return, knowing fully well of sheer destruction.'

τῷ δ' ἄρ' ἄμ' αἰθομένηας δαΐδας φέρε κέδνα ἰούτα  
Εὐρύκλεια,  
[Od. 1. 428-29.]

- 'And with him Eurycleia, knowing wise things, bore burning torches<sup>9</sup>.'

ὄφρ' ὃ γε ταῦτ' ἐκονεῖτο ἰδούῃσι πραπίδεσσι,  
τόφρα οἱ ἐγγύθεν ἦλθε θεὰ, θετικὸν ἀργυρόπεζα.  
[Il. 18. 380-81.]

- 'While he was labouring at these things with skilful mind, meanwhile the silver-footed goddess Thetis came near to him.'

ποιεῖ δαΐδαλα πολλὰ ἰδούῃσι πραπίδεσσι.  
[Il. 18. 482.]

- 'He made many curious things with his skilful knowledge (i. e. art).'

ἤμεῖς μὲν γὰρ ἅμα πλέομεν Τροίηθεν ἰόντες,  
Ἀτρεΐδης καὶ ἐγώ, φίλα εἰδότες ἀλλήλοισιν.  
[Od. 3. 276-77.]

- 'We were sailing together going from Troy, the son of Atreus and I,  
having friendly feelings to one another.'

εἰδότες here can also be explained as 'well known to one another.'

οὗς Ἥφαιστος ἔτευξεν ἰδούῃσι πραπίδεσσι.  
[Od. 7. 92.]

- 'Which Hephaestus had fashioned with skilful mind.'

ἀλλ' ἔρσω μὲν ἐγών, ἵνα εἰδότες ἢ κε θάνωμεν  
ἢ κεν ἀλευόμενοι θάνατον καὶ κῆρα φύγοιμεν.  
[Od. 12. 156-57.]

- 'But I will tell them that, even knowing them, we may either die or,  
escaping death and fate, flee.'

καλῇ τε μεγάλη τε καὶ ἀγλαὰ ἔργα ἰδούῃ  
οἴμας δ' ἦϊκτο γυναικί  
[Od. 13. 288-89 of which 289=15. 418.]

- [And Athene] 'changed herself to the form of a woman, fair and tall,  
and skilled in splendid handiwork.'

αὐτὰρ Ὀδυσσεὺς  
ὀχθήσας ἄλοχον προσεφώνεε κεδνὰ ἰδύταν.  
[Od. 23. 181-82.]

- 'But Odysseus, in a burst of anger, spoke to his wife who knew  
(lit. knowing) prudent things.'

εἰ μὴ ἀνὴρ κατέρυκε παλαιά τε πολλὰ τε εἰδώς,  
[Od. 24. 51.]

knowing  
- 'If a man, ~~who knows~~ ancient and many things, had not detained them.'

χωρίς δ' αὖτε γυναῖκας, ἀμύμονα ἔργα ἰδύτας,  
[Od. 24. 278.]

- 'Furthermore (I gave him - in lines 274-75) women, skilled (lit. knowing) excellent handiwork.'

§ 482. The perfect participle of ἔθω corresponds to the perfect indicative (§140f.) and expresses an emphatic sense; e. g.:

ἀλλ' ἐγὼ οὐ πιθόμην - ἦ τ' ἄν πολὺ κέρδιον ἦεν -  
ἵππων φειδόμενος, μή μοι δευόετο φορβῆς  
ἀνδρῶν εἰλομένων, εἰωθότες ἔδμεναι ἄδην.  
[Il. 5. 201-03.]

- 'But I did not listen to him, - in truth it would have been much better - but spared my horses, lest they should be in want of food at my hands, they that are really accustomed to eat abundantly.'

μᾶλλον ὕφ' ἡνιόχῳ εἰωθότι καμπύλον ἄρμα  
οἴσετον, εἴ περ ἄν αὖτε φεβόμεθα Τυδεΐος υἱόν.  
[Il. 5. 231-32.]

- 'They will bear the curved chariot better [driven] by their well-skilled charioteer, if again we flee from the son of Tydeus.'

εἰωθὼς λούεσθαι ἑυρρετός ποταμός,  
κυδιόων.  
[Il. 6. 508-09] = [Il. 15. 265-66.]

- '[And as a horse] is well accustomed to bathe in the fair-flowing river exulting.'

§ 483. Some verbs of sound occur more common<sup>ly</sup> in the perfect participle than in the perfect indicative (See § 131f.). The perfect participles of these verbs show a frequentative action. Like the perfect indicative they are also intensive in meaning; e. g.:

ἀμφιᾶχω:

μήτηρ δ' ἀμφοποτατο ὀδυρομένη φίλα τέκνα·  
τὴν δ' ἐλελιξάμενος πτερύγος λάβεν ἀμφιαχυσαν.  
[Il. 2. 316.]

- 'But the mother fluttered around them wailing for her dear young ones;  
but whirling round he took her by the wing as she screamed aloud.'

βρυχασμαι:

ὧς δ' πρόσθ' ἵππων καὶ δέφρου κείτο τανυσθεῖς,  
βεβρυχῶς κόνιος δεδραγμένος αἵματοέσσης.  
[Il. 13. 392-93 = 16. 485-86.]

- 'So he lay stretched before the horses and the chariot, gnashing his  
teeth, laying hold of the bloody dust.'

δουπέω:

ὃς ποτε Θήβαςδ' ἦλθε δεδουπότοσ Οἰδιπόδαο  
ἔς τάφον·  
[Il. 23. 679-80.]

- 'Who formerly came to Thebes for the funeral of Oedipus, who was  
fallen heavily (and therefore is now dead).'

κλάζω:

τότ' αὖτ' Ἀγαμέμνονι δέφ  
ὀξεῖα κεκληγῶς λέγ' ὀνεῖδεα·  
[Il. 2. 221-22.]

- 'Then again making a clamour he uttered sharp reproaches against  
the divine Agamemnon.'

τοὺς δ' Ἑκτωρ ἐνόησε κατὰ στίχας, ὥρτο δ' ἐπ' αὐτοὺς  
κεκληγῶς·  
[Il. 5. 590-91 = 343-44.]

- 'But Hector understood them among the ranks, and roused himself  
against them shouting loudly.'



ὁ δὲ κεκληγῶς ἔπετ' αἰεὶ  
'Ατρεΐδης,

[Il. 11. 168-69.]

- 'And the son of Atreus followed continually shouting.'

τῇ δ' εὖς φρονέων ἱππους ἔχε, τοὶ δ' ἅμ' ἔποντο  
ὄξεα κεκληγόντες·

[Il. 12. 124-25.]

- 'He directed his horses straight in that quarter, and they followed him shouting shrilly.'

ἣ ῥα καὶ ὠρμήθη ὄρε' νιφέντι ἑοικώς,  
κεκληγῶς, διὰ δὲ Τρώων πέτετ' ἠδ' ἐπικούρων.

[Il. 13. 754-55.]

- 'So he spoke, and in the semblance of a snowy mountain, rushed on shouting loudly, and flew away through the Trojans and allies.'

ὣς οἱ κεκληγόντες ἐπ' ἀλλήλοισιν ὄρουσαν.

[Il. 16. 430.]

- 'So they shouting loudly ~~they~~ <sup>upon</sup> leapt one another.'

βῆ δὲ διὰ προμάχων κεκορυθμένος αἶθοπι χαλκῷ,  
ὄξεα κεκληγῶς, φλογὶ εἰκελος Ἥφαιστοιο  
ἀσβέστω·

[Il. 17. 87-89.]

- 'And he went through the foremost fighters armed with the shining brass, (and) shouting shrilly, like the unquenchable flame of Hephaestus.'

τῶν δ' ὡς τε ψαρῶν νέφος ἔρχεται ἢ κολοιδῶν,  
οὔλον κεκληγόντες, ὅτε προδῶσιν ἰόντα  
κίρκον, ὃ τε σμικρῇσι φόνον φέρει ὀρνίθεσσιν,  
ὡς ἄρ' ὑπ' Αἰνείῳ τε καὶ Ἑκτορι κοῦροι Ἀχαιῶν  
οὔλον κεκληγόντες ἴσαν, λήθοντο δὲ χάρμης.

[Il. 17. 955-59.]

- 'But of them, as a cloud of starlings, or of jackdaws, shrieking shrilly, when they foresee a falcon coming upon them, that brings death to little birds, so indeed the youths of the Achaeans, shrieking shrilly, fled before Aeneas and Hector, and forgot all fighting. '

αὐτοῦ δ' εἰνὶ θύρῃσι κατῆσθις κεκλήγοντας,  
χεῖρας ἔμοι' ὀρέγοντας ἐν αἰνῇ δειοτῆτι·

[Od. 12.256-57.]

- 'And there at the entrance as they(were)shrieking and stretching out their hands toward me in severe calamity, she devoured them. '

αἶψα γάρ ἦλθε  
κεκληγῶς Ζέφυρος μεγάλη σὺν λαίλαπι θύων,

[Od. 12.407-08.]

- 'Immediately there came the roaring West Wind raging with a mighty tempest. '

οἳ μὲν κεκλήγοντες ἐπέδραμον·

[Od. 14.30.]

- 'They rush upon him with loud barking. '

λάσκω:

ὁ δὲ ἐγγύθεν ῥῶ ὄξυ λεληκῶς  
ταρφέ' ἐπαΐσσει, ἐλέειν τέ εἰ θυμὸς ἀνώγει·  
ὥς ἄρ' ὃ γ' ἐμμεμαῶς ἰθὺς πέτετο,

[Il. 22.141-43.]

- 'And he (i. e. the falcon), screaming shrilly, rushes on near her frequently, and his mind bids him seize her; so also he (Achilles) in his eagerness flew straight forward . . . . . '

ἐνθα δ' ἐνὶ Σκύλλῃ ναίει δεινὸν λελακυῖα.  
[Od. 12. 85.]

- 'Therein dwells Scylla sounding terribly (or making a hard noise).'

μηκάομαι :

Τρῶες δ', ὥς τ' οἷες πολυκάμονος ἀνδρός ἐν αὐλῇ  
μυρεῖαι ἐστήκασιν ἀμελγόμεναι γάλα λευκὸν  
ᾗζήχες μεμακύνται, ἀκούουσαι ὅπα ἄρνων,  
ὥς Τρώων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρώρειν.  
[Il. 4. 433-36.]

- 'But the Trojans, as sheep in the **fold** of a man having many  
possessions stand in throngs (lit. unnumbered) being milked, <sup>οἱ</sup> their  
white milk, bleating incessantly, hearing the voice of their lambs, so  
the cry of the Trojans arose through their wide army.'

ὁ δὲ τε προθέησι μεμηκώς,  
[Il. 10. 362.]

- 'And it runs before them shrieking.'

μυκάομαι :

ὁ δὲ μακρὰ μεμυκώς  
ἔλκετο.  
[Il. 18. 580-81.]

- 'And he was being dragged bellowing afar.'

τοὺς ἔκβαλλε θύραζε, μεμυκώς ἦν τε ταῦρος,  
χέρσονδες.  
[Il. 21. 237-38.]

- 'Then he cast forth on the ground, bellowing as a bull.'

τρίζω :

ἐνθ' ὃ γε τοὺς ἔλεεινὰ κατήσθιε τετριγῶτας.  
[Il. 2. 314.]

- 'Then he (the serpent) devoured them (as they went on) shrieking piteously.'

ψυχὴ δὲ κατὰ χθονὸς ἥϊτε καπνὸς  
ῥχετο τετριγυῖα.

[Il. 23. 100-01.]

- 'But shrieking aloud, his soul went like smoke down in the earth.'

ὡς αἶ τετριγυῖαι ἅμ' ἤϊσαν·

[Od. 24. 9.]

- 'So they went together screaming loudly.'

§ 484.

Like ~~that of~~ the perfect indicative (§ 133f.), the perfect participle of καλέω also shows an intensive<sup>meaning</sup> in the following two passages:

εἰ κ' ἔτι σ' ἀφραίνοντα κινήσομαι ὥς νῦ περ ὦδε,  
μηκέτ' ἔπειτ' Ὀδυσσεύ<sup>καρῆ</sup> ὥμοισιν ἐπέη,  
μηδ' ἔτι Τηλεμάχοιο πατὴρ κεκλημένος εἶην,

[Il. 2. 258-60.]

- 'If I find you here acting foolishly, as now indeed you do, then may the head of Odysseus remain no longer upon his shoulders, nor may I indeed be any more called the father of Telemachus.'

αἶ γὰρ ἔμοι' τοιόσδε πόσις κεκλημένος εἶη  
ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μέμναιεν.

[Od. 6. 244-45.]

- 'Would that such a man might be really called my husband, living here, and that it might please him to remain here.'

§ 485.

The perfect participles of some verbs expressing<sup>a</sup> mental state describe a simultaneous action with the action of the main verb. In this case the perfect participle, like the indicative, seems to have the value of a present participle (with intensive meaning). The perfect participial forms of the following verbs are cited below for illustration:



μνησκω:

Αἰνεῖο δ' ἐπαΐξαι μεμνημένος ἵππων,  
[Il. 5.263.]

- 'But rush forward remembering the horses of Aeneas.'

ὣδ' ἑ τὶς θυμῶν μεμνημένος ἀνδρὶ μαχέσθω.  
[Il. 19.153.]

- 'There let each of you bearing it in mind fight with his men.'

αὐτὰρ Ἀχιλλεὺς  
κλαῖε φίλου ἐτάρου μεμνημένος.  
[Il. 24.3-4.]

- 'But Achilles wept remembering his dear companion.'

τέκνον ἔμῳ, τέο μέχρις ὀδυρόμενος καὶ ἀχνεύων  
σῆν' ἔδεαι κραδίην, μεμνημένος οὔτε τι σίτου  
οὔτ' εὐνῆς;  
[Il. 24.128-30.]

- 'My son, how long will you devour your heart with lamenting and  
grieving, and will take no thought of your food or of your bed?'

ἀλλὰ πρὸ Τρώων καὶ Τρωιάδων βαθυκόλπων  
ἔσταότ', οὔτε φόβου μεμνημένον οὔτ' ἄλεωρης.  
[Il. 24.215-16.]

- 'But standing forth in defence of the Trojans and the deep-bosomed  
Trojan women, with no thought at all of fear or of retreating.'

τοῖην γὰρ κεφαλὴν ποθέω μεμνημένη αἰεὶ  
ἀνδρός, τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἀργός.  
[Od. 1.343-44.]

- 'For such a head (= person) do I long for, always having the memory  
of a man, whose fame is wide through Hellas and mid-Argos.'

καὶ νῦν ἤ τοι ἐγὼ μεμνημένος ἀμφ' Ὀδυσσῆι  
 μυθεόμην, ὅσα κεῖνος ὀϊζύσας ἐμόγησεν  
 ἀμφ' ἐμοί,

[Od. 4. 151-53.]

- 'And truly now, as I made mention of Odysseus,<sup>he</sup> was telling of all  
 the woe and toil he suffered for my sake.'

αὐτὰρ ἔπειτα  
 δώσω καλὸν ἄλυσον, ἵνα σπένδῃσθα θεοῖσιν  
 ἀθανάτοισι ἐμέθεν μεμνημένος ἥματα πάντα.

[Od. 4. 592.]

- 'But then I will give you a beautiful cup, so that you may pour  
 libations to the immortal gods, and remember me well (lit. mindful  
 of me) all your days.'

ἡμετέρης ἀρετῆς μεμνημένος,

[Od. 8. 244.]

- 'remembering well our prowess.'

καὶ οὐδέ γ' ἐγὼ τούτῳ ἄλυσον ἐμὸν περικαλλὲς ὀπάσω,  
 χρύσειον, ὅφρ' ἐμέθεν μεμνημένος ἥματα πάντα  
 σπένδῃ ἐνὶ μεγάρῳ Διὶ τ' ἄλλοιόσιν τε θεοῖσιν

[Od. 8. 430-32.]

- 'And I will give him this beautiful goblet, made of gold, so that he  
 may remember me well all his days as he offers libations in this  
 house to Zeus and to the other gods.'

νῦν δ' ἄσκελές καὶ ὄθυμοι,  
 αἰὲν ἄλλης χαλεπῆς μεμνημένοι.

[Od. 10. 463-64.]

- 'But now you are withered and spiritless, ever mindful of your severe  
 wanderings.'

εἶπω:

ὁ δ' ἦε νυκτὶ ἑοικώς.

[Il. 1. 47.]

- 'But he (the old man) came like the night.'

ὦ πόποι, ἦ δὴ παισὶν ἑοικότεσ ἀγοράασθε  
νηπιόχοις, οἷς οὐ τι μέλει πολεμήια ἔργα.

[Il. 2. 337-38.]

- 'Oh woe is me! Verily you are speaking in assembly like an infant child, to whom deeds of war are no concern.'

ἀλλ' ὅτε δὴ ὅπα τε μεγάλην ἐκ στήθεος εἶη  
καὶ ἔπεα νιφάδεσσιν ἑοικότα χειμερίησιν,  
οὐκ ἂν ἔπειτ' Ὀδυσσεύς γ' ἐρίσσειε βροτὸς ἄλλος.

[Il. 3. 221-23.]

- 'But when indeed he uttered his loud voice from his breast, and his words, in the likeness of snowflakes on a wintry day, then no mortal man could <sup>be</sup> content with Odysseus.'

γρηῖ δέ μιν εἰκυῖα παλαιγενεὶ προσέειπεν  
εἰροκόμφ.

[Il. 3. 386-87.]

- '(She (i. e. the goddess) spoke to her in the likeness of an ancient woman, a wool-comber.'

ἡ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφικάνει  
μαινομένη εἰκυῖα.

[Il. 6. 388-89.]

- 'She then is gone hastily to the wall like a mad-woman.'

ἔνθα δέ μοι μάλα πολλὸν ἐπέσσυτο θυμὸς ἀγῆνωρ  
γῆμαντι μνηστὴν ἄλοχον, εἰκυῖαν ἄκοιτιν.

[Il. 9. 398-99.]

- 'And my proud spirit is very much inclined (to take me) there a wedded wife, a suitable spouse.'

Compare also:

ἀγροτέροισι σύεσσιν ἔοικότε, [Il. 12. 146.]

- 'like wild boars.'

νεηνέῳ ἀνδρὶ ἔοικώς, [Od. 10. 278.]

- '... just like a young man.'

αὐτῷ γὰρ ἐκάεργος Ἀγήνορι πάντα ἔοικώς  
ἕστη πρόσθε ποδῶν, ὃ δ' ἐπέσσυτο ποσσὶ διώκειν.  
[Il. 21. 600-01.]

- 'For the far-shooter, likened in all respects to Agenor himself, stood in front of his feet, but he (Achilles) rushed upon him to pursue.'

ἦλθε δ' ἐπὶ ψυχῇ Πατροκλῆος δειλοῦτο,  
πάντ' αὐτῷ μεγεθός τε καὶ ὄμματα κάλ' εἴκυστα,  
[Il. 23. 65-66.]

- 'But there the soul of unhappy Patroclus came to him, likened in all respects to himself, both in stature and beautiful eyes.'

καὶ λίην κεῖνός γε ἔοικότε κεῖται ὀλέθρῳ.  
[Od. 1. 46.]

- 'That man indeed lies low in a destruction that he really deserves.'

Τηλεμάχῳ δ' εἴκυστα κατὰ πόλιν ὄχετο πάντη,  
[Od. 2. 383.]

- 'In the resemblance of Telemachus, she (Athene) went everywhere through the city.'

ἦ τοι γὰρ μῦθος γε ἔοικότες, οὐδέ κε φαίης  
ἄνδρα νεώτερον ᾧδε ἔοικότε μυθήσασθαι.  
[Od. 3. 124-25.]



- 'For, truly, your words are very similar (to him), nor would one say that a younger man would speak things so similar.'

ἔθηκε δὲ τέρματ' Ἀθήνη  
ἀνδρὶ δέμας εἰκντα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε.  
[Od. 8.193-94.]

- 'And Athene set the mark in the likeness of a man, and she spoke a word and addressed him.'

ἔκ δ' ἔλασεν σιάλοισιν εἰκότας ἐννεώροισιν.  
[Od.10.390.]

- 'And she drove them forth in the likeness of nine years old swine.'

σχεδόθεν δέ οἱ ἦλθεν Ἀθήνη,  
ἀνδρὶ δέμας εἰκντα νέφ, ἐπιβώτορι μῆλων,  
[Od.13.221-22.]

- 'Athene came near to him in the likeness of a young man, a herdsman of sheep.'

ὥς νῦν Ἴρος ἐκεῖνος ἐπ' αὐλείῃσι θύρῃσιν  
ἦσται νευστάζων κεφαλῇ, μεθύοντι εἰκνός,  
[Od.18.239-40.]

- 'Even as Irus now sits at the court doors hanging his head like a drunken man.'

πεῖθω:

ἐν δ' αὐτὸς κῖεν ἦσι προθυμῇσι πεποιθώς,  
ὁτρύνων πολεμόνδε.  
[Il.2.588-89.]

- 'He himself went there, trusting in his courage, and urging them to the war.'

μηδὲ τις ἱπποσύνῃ τε καὶ ἡγορέῃ πεποιθὼς  
οἷος πρόσθ' ἄλλων μεμάτω Τρῶεσσι μάχεσθαι,  
μηδ' ἀναχωρεῖτω.

[Il. 4. 303-05.]

- 'And let no one, trusting in his horsemanship and valour, be eager  
to fight alone before the other Trojans, nor let him retreat.'

σεύατ' ἔπειτ' ἀνὰ ἄστυ, κοσὶ κραιπνοῖσι πεποιθὼς.

[Il. 6. 505.]

- 'Paris made his way through the town trusting greatly in his swift  
feet.'

ὥς ἄρα τῷ χεῖρεσσι πεποιθότες ἡδὲ βίηφιν  
μῆνον ἐπερχόμενον μέγαν Ἄσιον οὐδὲ φέβοντο.

[Il. 12. 135-36.]

- 'Even so these two, trusting greatly in the strength of their arms,  
awaited the oncoming of great Asius, and did not flee.'

αἶψά κε καὶ κρατερὸς περ ἐὼν καὶ χερσὶ πεποιθὼς  
εὖχος ἐμοὶ δοίης, ψυχὴν δ' Ἄϊδι κλυτοπόλῳ.

[Il. 16. 624-25.]

- 'Quickly then, although being strong and trusting in your hands, you  
should give glory to me, and your soul to Hydes famous for his horses.'

ὥς δὴ ἶδον ἀνέρας ἄλλους  
κάρτεϊ τε σθένει τε πεποιθότας ἡγορέῃ τε  
πλήθει τε σφετέρῳ, καὶ ὑπὲρ Δία δῆμον ἔχοντας.

[Il. 17. 328-30.]

- 'Verily, indeed, I have seen other men trusting in their strength  
and power, in their manhood and number, and who hold their realm  
even in defiance of Zeus.'

ὁ δ' ἔμπεδον ἀλκιῖ πεποιθὼς  
ἄλλοιτ' ἐπαΐξασκε κατὰ μόθον,

[Il. 18. 158-59.]

- 'But he, ever trusting in his might, rushed forward at one time through the turmoil. '

ἄλλος μὲν θ' ἔκποισι καὶ ἄρμασιν οἷσι πεποιθὼς  
ἀφραδέως ἐπὶ πολλὸν ἐλίσσεται ἔνθα καὶ ἔνθα,  
[Il. 23. 319-20.]

- 'But another man, trusting in his horses and in his chariots, rolls heedlessly over wide ground here and there. '

βῆ δ' ἔμην ὥς τε λέων ὄρεσσίτροφος, ἀλκιῶς πεποιθὼς,  
[Od. 6. 130.]

- 'And he started to move like a mountain-buftured lion fully trusting in his might. '

νηυσὶ θοῇσιν τοῖς γε πεποιθότες ὥκείησι  
λαῖτμα μέγ' ἐκπερώσιν, ἐπεὶ σφισι δῶκε' ἐνοσίχθων.  
[Od. 7. 34-35.]

- 'They, trusting in their rapid swift ships, cross the great sea, since the shaker of the earth has given (it) to them. '

Ἐνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ.  
Κυκλώπων δ' ἐς γαῖαν ὑπερφιάλων ἀθεμίστων,  
ἐκόμεθ', οἳ ῥα θεοῖσι πεποιθότες ἀθανάτοισιν  
οὔτε φυτεύουσιν χερσὶν φυτὸν οὔτ' ἀρόωσιν.  
[Od. 9. 105-08.]

- 'From there we sailed forward, grieved at heart, and we came to the land of the Cyclopes, ferocious and without laws, who, trusting very much in the immortal gods, plant nothing with their hands, nor plough. '

ὃς δὴ τοι κτεάτεσσι πεποιθὼς θεσπολοιοῖσι  
μνάσκετ' Ὀδυσσεύς, ὃν οἰχομένοιο δάμαρτα.  
[Od. 20. 289-90.]

- 'Who, indeed, trusting in his boundless wealth, wooed the wife of Odysseus, who was long absent. '

χαίρω:

Αἶαντ' αὖθ' ἐτέρωθεν ἐυκνήμιδες Ἀχαιοὶ  
εἰς Ἀγαμέμνονα δέον ἄγον, κεχαρηότα νίκη.  
[Il. 7. 311-12.]

- 'But the well-greaved Achaeans, on the other hand, led Aias to  
goodly Agamemnon rejoicing greatly in victory.'

χαρίζομαι:

Τυδεΐδῃ Διομήδῃ, ἐμῷ κεχαρισμένῃ θυμῷ,  
[Il. 5. 243=826=10. 234=Cf. 11. 608.]

- 'Diomedes, son of Tydeus, most dear to my heart.'

Πάτροκλ' ἐμοὶ δειλῇ κλειστόν κεχαρισμένῃ θυμῷ,  
ζῶν μὲν σε ἔλειπον ἐγὼ κλισίῃθ' ἰούσα,  
νῦν δέ σε τεθνηῶτα κιχάνομαι, ὄρχαμε λαῶν,  
ἄψ ἄνιοσ'·  
[Il. 19. 287-90.]

- 'Patroclus, dearest to my wretched heart, I left you alive when I  
went from the hut, but now coming back I find you dead, leader of men.'

κεχαρισμένα δ' αἰεὶ  
δοῖρα θεοῖσι δίδωσι,  
[Il. 20. 298-99.]

- 'But he always gives gifts agreeable to gods.'

εἰ μὲν δὴ μ' ἐθέλεις τελεῖσαι τάφον Ἑκτορι δέφ,  
ὣδε κέ μοι ῥέζων, Ἀχιλεῦ, κεχαρισμένα θεῖης.  
[Il. 24. 661-6]

- 'If you indeed wish me to complete the funeral for goodly Hector, then  
in doing this for me, you will act in a way that is entirely pleasing to me.'

δοῖν δ' ὅ κ' ἐθέλοι καὶ οἱ κεχαρισμένος ἔλθοι.  
[Od. 2. 54.]

- 'Give her to whomsoever he might wish and [who] should ~~come~~ be  
agreeable to him.'



ὄραζο, Νεστορίδῃ, τῷ ἐμῷ κεχαρισμένῃ θυμῷ,  
[Od. 4. 71.]

- 'Take notice, son of Nestor, grateful to my soul.'

ἢ τίς που καὶ ἐταῖρος ἀνὴρ κεχαρισμένα εἰδώς,  
[Od. 8. 584.]

- 'Or was it, as it happened, some comrade, dear to your heart.'

ἀλλ' ἔλθῃ, ἵνα τοι κεχαρισμένα δώσωμεν ἱερὰ  
ἥδε χρύσεα δῶρα, τετυγμένα.  
[Od. 16. 184-85.]

- 'But be gracious, so that we may offer to you gratifying sacrifices  
and golden gifts, finely wrought.'

τῷ γὰρ κεχαρισμένα μηρία κατεν  
ἀρνῶν ἥδ' ἐρίφων.  
[Od. 19. 397-98.]

- 'For to him he used to burn the gratifying thighs of lambs and kids.'

ἀνδάνω:

ὣς φάτο, τοῖσι δὲ πᾶσιν ἐαδόντα μῦθον ἔειπεν.  
[Il. 9. 173 = Od. 18. 422.]

- 'Thus he said, and he spoke a word most pleasing to all of them.'

μέω:

ἤδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα  
ῥέψε ποδὸς τεταγὼν ἀπὸ βηλοῦ θεσπεσίοιο.  
[Il. 1. 590-91.]

- 'For already at another time he cast me being eager to defend you,  
and whittled me by the foot from the heavenly threshold.'

τόσσοι ἐπὶ Τρώεσσι κάρη κομόωντες Ἀχαιοὶ  
ἐν πεδίῳ ἴσταντο διαρραῖσαι μεμαῶτες.  
[Il. 2. 472-73.]

- 'So many long-haired Achaeans stood in the plain against the Trojans, very eager to pierce through them.'

οἱ δ' ἄρ' ἴσαν σιγῇ μένεα πνεύοντες Ἀχαιοί,  
ἐν θυμῷ μεμαῶτες ἀλεξέμεν ἀλλήλοισιν.

[Il. 3. 8-9.]

- 'So the Achaeans went in silence, breathing vigour, very eager at heart to succour one another.'

ὅπποτε κεν καὶ ἐγὼ μεμαῶς πόλιν ἐξαλαπάξαι  
τὴν ἐθέλω, ὅθι τοι φίλοι ἄνδρες ἐγγεγάσιν,

[Il. 4. 40-41.]

- 'When I, being greatly eager, wish to destroy a city, where are born men dear to you.'

ὣς εἰπὼν ὤτρυνε πάρος μεμαυτὴν Ἀθήνην,  
βῆ δὲ κατ' Οὐλύμποιο καρήνων ἄλξασα.

[Il. 4. 73-74 of which 73=19.349=22.186.]

- 'Having said thus he roused Athene who was already eager, and she went down darting from the tops of Olympus.'

ᾤρσε δὲ τοὺς μὲν Ἄρης, τοὺς δὲ γλαυκῶπις Ἀθήνη  
Δειμὸς τ' ἠδὲ φόβος καὶ Ἔρις ἄμοτον μεμαυτὰ,

[Il. 4. 430-40.]

- 'But Ares roused some of them, and the blue-eyed Athene (roused) the others (i. e. Greeks), and Terror, and Fear and Discord that rage incessantly.'

καὶ πρὶν περ θυμῷ μεμαῶς Τρώεσσι μάχεσθαι,

[Il. 5. 135.]

- 'And though his heart had been eager to fight with the Trojans.'

αὐτὰρ ὁ ἐμμεμαῶς βαθέης ἐξάλλεται αὐλῆς·  
ὣς μεμαῶς Τρώεσσι μίγῃ κρατερὸς Διομήδης.

[Il. 5. 142-43.]

- 'But he is eager and leaps out of the high fold; in the same way, mighty Diomedes in his eagerness mingled with the Trojans.'

ἄνδρ' ὁρῶ κρατερὸν ἐπὶ σοὶ μεμαῶτε μάχεσθαι,  
[Il. 5. 244.]

- 'I see two strong men eager to fight with you.'

οὐ γὰρ ἔα πόνοσ' ἄλλος, δὲν ἀργυρότοξος ἔγειρεν  
Ἄρης τε βροτολοιγὸς Ἔρις τ' ἄμοτον μεμαῶτα.  
[Il. 5. 517-18.]

- 'For the toil of other sort did not suffer them, which the Silver-bow stirred up, and Ares, the bane of mortals, and Discord that rage unceasingly.'

τῷ μὲν δὴ χεῖράς τε καὶ ἔγχεα ὀξυόεντα  
ἀντίον ἀλλήλων ἔχέτην μεμαῶτε μάχεσθαι,  
[Il. 5. 568-69.]

- 'Those two then held their hands and their sharp spears opposite to one another, eager to fight.'

ὕπδ' δὲ ζυγὸν ἤγαγεν Ἥρη  
Ἴππους ὠκύποδας, μεμαῶτ' ἔριδος καὶ αὐτῆς.  
[Il. 5. 731-32.]

- 'And Hera led the swift-footed horses, and was eager for strife and the battle cry.'

Γλαῦκος δ' Ἴππολόχοιο παῖς καὶ Τυδέος υἱὸς  
ἔς μέσφον ἀμφοτέρων συνίτην μεμαῶτε μάχεσθαι.  
[Il. 6. 119-20 of which 120=20. 159=23. 814.]

- 'But Glaucus, son of Hippolochus, and the son of Tydeus came together in the midst of both (armies), eager to fight.'

Αἴας δ' ἄσπεδα νόξεν ἐπάλμενος, ἥ δὲ διαπρὸ  
ἤλυθεν ἐγχεῖη, στυφέλιξε δέ μιν μεμαῶτα,  
τμήδην δ' αὖχέν' ἐπηλθε, μέλαν δ' ἀνεκήκειν αἷμα.  
[Il. 7. 260-62.]

- 'But Aias, springing forward, pierced the shield, and the spear went right through, and caused him to check his eager onset; it pierced him and cut through to his neck.'

τῇ δ' ἐπὶ οἷ μεμαῶτα βάλεν λίθῳ ὀκრიόεντι,  
[Il. 8. 327.]

- 'There indeed he struck him while he was eager against him with the sharp stone.'

ἐν δ' ἄνδρας ἐρεσσέμεναι μεμαῶτας\*  
[Il. 9. 361.]

- 'And in them men are eager to row.'

τόν δ' ἰθύς μεμαῶτα μετώπιον ὀξείῳ δουρὶ  
νόξ', οὐδὲ στεφάνῃ ὀδρῷ οἷ σχέθε χαλκοβάρεια,  
[Il. 11. 95-96.]

- 'Rushing straitforwards he hit him in his forehead with his sharp spear, nor was the spear, heavy with bronze, stayed by his helm.'

καὶ τό γε χειρὶ λαβὼν εὖρυ κρεῖων Ἀγαμέμνων  
ἔλκ' ἐπὶ οἷ μεμαῶς ὥς τε λίς, ἐκ δ' ἄρα χειρὸς  
σπάσσατο\*  
[Il. 11. 238-40.]

- 'And the far ruling Agamemnon took this in his hand, and drew it towards him fiercely like a lion, and drew it out of his hand '

ἵπποι γάρ με παρήϊξαν πρόσω μεμαῦται.  
[Il. 11. 615.]

- 'For the horses rushed by me, as they were <sup>hastening</sup> ~~hasting~~ forward.'



ὄρνις γάρ σφιν ἐπῆλθε περῆσεμεναι μεμαῶσιν,  
[Il. 12. 220.]

- 'For a bird came over them eager to pass across it.'

εἰ ἐτέον γε  
Τρῳσὶν δὲ ὄρνις ἦλθε περῆσεμεναι μεμαῶσιν  
[Il. 12. 218.]

- 'For indeed truly this bird has come upon the Trojans, as they are eager to pass over.'

Τρῶες δὲ φλογὶ ἴσοι ἀολλέες ἡὲ θυέλλη  
Ἕκτορι Πριάμῳ δὴ ἄμοτον μεμαῶτες ἔκοντο,  
ἄβρομοι αὐταχοί.  
[Il. 13. 39-41]

- 'But the Trojans, ... eager incessantly and all together in a group like fire or storm, followed Hector, son of Priam with loud noise and shouting.'

Αἶαντε πρῶτω προσέφη, μεμαῶτε καὶ αὐτῷ.  
[Il. 13. 46 = 16. 556.]

- 'He (i. e. Poseidon) spoke first to the two Aiantes, that were of themselves full eager.'

μενοινώω δὲ καὶ οἷος  
Ἕκτορι Πριάμῳ δὴ ἄμοτον μεμαῶτι μάχεσθαι.  
[Il. 13. 79-80.]

- 'And I am eager, even alone, to fight with Hector, son of Priam, for he is incessantly eager.'

Cf.

Ἕκτορα Πριάμῳ δὴ μιν μέλει μάλα περ μεμαῶτα.  
[Il. 14. 375.]

... ἄμοτον μεμαῶς Ἀχιλλεὺς μάχεσθαι· [Il. 22. 36.]

Τρῶες δὲ προὔτυψαν ἁολλέες, ἦρχε δ' ἄρ' Ἑκτορ  
ἀντικρὺς μεμαῶς, [Il. 13. 136-37.]

- 'But the Trojans marched forward in a group, and Hector led the way, rushing <sup>on</sup> strait<sub>^</sub> opposite.'

Ἴμβριον αὖτ' Αἴαντε, μεμαῶτε θούριδος ἀλκῆς. [Il. 13. 197.]

- 'The two Aiantes, on the other hand, desirous of the impetuous fight, (held) Imbrius (on high).'

αἰπὺ οἱ ἐσσεῖται, μάλα περ μεμαῶτι μάχεσθαι, [Il. 13. 317.]

- 'It will be hard for him, although he is very eager to fight.'

Ἥρη, πῇ μεμαυῖα κατ' Οὐλύμπου τόδ' ἱκάνεις; [Il. 14. 298.]

- 'Hera, with what desire do you come down from Olympus?'

ὥς κραιπνῶς μεμαυῖα διέπτατο πότνια Ἥρη. [Il. 15. 83.]

- 'So the queenly Hera swiftly sped on in all her eagerness.'

τῶν δὲ θ' ὑπὸ λαχῆς ἐφάνη λίς ἠυγένειος  
εἰς ὁδόν, αἶψα δὲ πάντας ἀπέτραπε καὶ μεμαῶτας· [Il. 15. 275-76.]

- 'And then at their cry a lion of noble birth showed himself in the way, and then turned them back all at once in spite of their eagerness.'

ὥς ἐπὶ Κεβριόνη, Πατρόκλεις, ἄλσο μεμαῶς. [Il. 16. 754.]

- 'O Patroclus, how furiously you leaped upon Cebriones. '

ἢ τινὰ καὶ Δαναῶν, ἀλκῆς μάλα περ μεμαῶτα,  
[Il. 17. 181.]

- 'Or shall restrain someone of the Danaans, very much desirous of fighting. '

εἰ μὴ σφω' Αἴαντε διέκριναν μεμαῶτε  
[Il. 17. 531.]

- 'If the two Aiantes had not separated those two in their fury. '

ἕως μὲν γὰρ τε θέουσι διαρραῖσαι μεμαῶτες.  
[Il. 17. 727.]

- 'For at one time they run fiercely (or eagerly) to tear him into pieces. '

τρὶς μὲν μιν μετόπισθε ποδῶν λάβε φαίδιμος Ἕκτωρ  
ἐλχόμεναι μεμαῶς, μέγα δὲ Τρῶεσσιν ὀμόκλα·  
[Il. 18. 155-56.]

- 'Glorious Hector seized him thrice from behind by the feet, eager to drag him away, and shouted loudly before the Trojans. '

ἀλκῆς δ' οὐ μ' ἐπέεσσιν ἀποτρέψει μεμαῶτα  
πρὶν χαλκῷ μαχέσασθαι ἐναντίον·  
[Il. 20. 256-57.]

- 'But since I am eager you will not turn me away from valour by your words before we have fought man to man with bronze. '

ὣς ὥρμαινε μένων, ὃ δὲ οἱ σχεδὸν ἦλθε τεθηπῶς,  
γούνων ἄψασθαι μεμαῶς.  
[Il. 21. 64-65.]

- 'So he pondered, and stopped, but he, shuddering, came near to him, eager to clasp his knees. '

ἀλλ' ἰθὺς μεμαῶτι διὰ στήθεσφιν ἔλασσον,  
[Il. 22. 284.]

- 'But drive strait through <sup>my</sup> the breast of ~~me~~ rushing on.'

οὐκ ἂν ἐγὼ γε σ' ἔπειτα ἐποτρύνουσα κελοῦμην  
νῆας ἔπ' Ἀργείων ἵέναι, μάλα περ μεμαῶτα.  
[Il. 24. 297-98. ‡]

- 'Then I would not bid you, urging you to go to the ships of the  
Argives, howsoever eager you (might) be.'

Αἰγύπτῳ μ' ἔτι δεῦρο θεοὶ μεμαῶτα νέεσθαι  
ἔσχον, ἐκεῖ οὐ σφιν ἔρεξα τεληέσσας ἑκατόμβας.  
[Od. 4. 351-52.]

- 'In Egypt, the gods still held me back, greatly eager though I was  
to return here, because I did not offer to them perfect hecatombs.'

αἴθει δ' ἔχειν μεμαῶτα καὶ ἐσσύμενόν περ ἀλῶξαι.  
[Od. 4. 416.]

- 'And you hold him there, though greatly eager and struggling to  
escape.'

αὐτὸς δὲ πρηνὴς ἀλὶ κάππεσε, χεῖρε πετάσσας,  
νηχέμεναι μεμαῶς.  
[Od. 5. 374-75.]

- 'And flung himself head-long into the sea stretching out his two  
hands, as if very eager to swim.'

Μήτηρ ἐμή, τί νῦν μ' οὐ μέμνεις ἐλέειν μεμαῶτα,  
[Od. 11. 210.]

- 'My mother, why now do you not wait for me, earnestly eager to  
clasp you? ...'



αἶ κέ μοι ὧς μεμνῆτα παρασταίης, γλαυκῶπι,  
καί κε τριηκοσίοισιν ἐγὼν ἄνδρεςσι μαχοίμην

[Od. 13. 389-90.]

- 'If you would stand by me, oh grey-eyed (goddess), as eager as you were then, I would fight even against three hundred men.'

οἱ δὲ μάλ' ὤκα  
ἤϊξον πεδόνδε διὰ πτόλιος μεμαῶτες.

[Od 15. 182-83.]

- 'And they eagerly rushed very quickly toward the plain through the city.'

οὐδ' ἐγὼ αὐτῇ  
δηρὸν ἀπὸ σφῶιν ἔσομαι μεμνῆτα μάχεσθαι.

[Od. 16. 170-71.]

- 'Being eager to fight, I will not myself be far away from you two.'

γαστέρα δ' οὐ πως ἔστιν ἀποκρύψαι μεμνῆταν,

[Od. 17. 286.]

- 'But it is not possible any how to conceal the eager belly.'

αὐτὰρ δ' ἐκφυγέειν μεμαῶς ἥσκειρε πόδεσσι.

[Od. 19. 231.]

- 'But the other, eager to escape, trembled with his feet.'

ὁ δ' ἄρα πρῶτιστος Ὀδυσσεύς  
ἔσσυτ' ἀνασχόμενος δολεχὸν δόρυ χειρὶ παχείῃ,  
οὐτάμεναι μεμαῶς.

[Od. 19. 447-49.]

- 'Then first of all Odysseus rushed on, holding his long spear in his strong hand, and was eager to wound him.'

εἴ περ πεντήκομτα λόχοι μερόπων ἀνθρώπων  
νῶϊ περισταῖεν, κτεῖναι μεμαῶτες ἄρηι,  
καί κεν τῶν ἐλάσαιο βόας καὶ ἔφια μῆλα

[Od. 20. 49-51.]

- 'And if fifty troops of mortal men stood round us two, eager to slay us in war, you should drive away the cattle and the rich sheep.'

καὶ  
ἦ τοι ἐγὼ Τηλέμαχος μνηστήρας ἀγανούς  
σχήσομεν ἔντοσθεν μεγάρων, μάλα περ μεμαῶτας.  
[Od. 22. 171-72.]

- 'Verily, indeed, Telemachus and I will keep the haughty suitors within the house, although (they are) very eager.'

δηρὸν γάρ σ' ἔτι περ ἐπιχειρήσειν μεμαῶτας  
μέννομεν ἐν μεγάροις, ὅμεις ποτιδόμενοι αἶψα.  
[Od. 24. 394-95.]

- 'For ,being desirous long time to lay hands on the food, we remain in this house, always expecting you(r coming).'

ὥς εἰπὼν ἔτρυνε πάρος μεμαυγαν Ἀθήνην,  
βῆ δὲ κατ' Οὐλύμποιο καρήνων ἄλγιστα.  
[Od. 24. 487-88.]

- 'Having said thus he incited Athene, who was already eager, and she went rushing down from the tops of Olympus.'

Here πάρος suggests a past reference.

αὐτὰρ Ἀχιλλεύς  
ἔμμεμαῶς ἐπόρουσεν, ἐρυσσάμενος ἔλφος ὀξύ,  
σμερδαλέα ἰάχων.  
[Il. 20. 283-85 = 441-43.]<sup>10</sup>

- 'But Achilles leaped forward eagerly, drawing his sharp sword, and shouting terribly.'

δεῖδοι κα:

νῦν αὖτ' οὐκ ἐθέλουσι μάχην καταδύμεναι ἀνδρῶν,  
αἵσχεα δειδιότες καὶ ὀνείδεα πόλλ', ἧ μοι ἔστιν.  
[Il. 3. 241-42 ]

- 'But now, on the other hand, they are not willing to plunge into the battle of men, fearing the disgraces and many reproaches which belong to me. '

οἱ δ' ἄλλοι ἀκὴν ἴσαν, οὐδέ κε φάτης  
τόσσον λαὸν ἔπεσθαι ἔχοντ' ἐν στήθεσιν αὐδὴν,  
σιγῇ, δειδιότες σημάντορας·

[Il. 4. 429-31.]

- 'And the rest went silently, you would not deem that the great host was following them having a voice within their breasts, in silence fearing their commanders. '

Διώνυσος δὲ φοβηθεὶς  
δύσεθ' ἄλδος κατὰ κύμα, θέτις δ' ὑπεδέξατο κόλπῳ  
δειδιότα·

[Il. 6. 135-37.]

- 'But Dionysus frightened, dived down the wave of the sea, and Thetis received him in his fear in her bosom. '

Ἕκτορα δειδιότες, κρατερὸν μῆστωρα φόβοιο·

[Il. 12. 39.]

- 'Fearing Hector, fierce deviser of terror. '

δειδιότες·  
τρομέουσι δὲ τε φρένα ναῦται

[Il. 15. 627-28.]

- 'And the sailors tremble fearing in heart. '

Τρώας δὲ τρόμος αἶνδος ὑπήλυθε γυῖα ἕκαστον,  
δειδιότας, ὅθ' ὀρῶντο ποδώκεα Πηλεΐωνα  
τεύχεσι λαμπόμενον,

[Il. 20. 44-45.]

- 'But dread fear came upon the Trojans each to his limbs, fearing that they saw the swift-footed son of Peleus shining in arms ' '

ὥς δ' ὑπὸ δελφίνος μεγακῆτος ἰχθύες ἄλλοι  
φευγόντες πιμπλάσι μυχοῦς λιμένος εὐόρμου,  
δειδιότες· μάλα γάρ τε κατεσθίει ὃν κε λάβησιν·  
[Il. 21. 22-24.]

- 'And as before a dolphin, huge of maw, other fishes flee and fill  
the depths of a harbour of good anchorage in their terror, for he  
devours completely whatsoever one he catches.'

ἢ ἤδη πάντες καταλείπετε Ἴλιον ἱερὴν  
δειδιότες·  
[Il. 24. 383-84.]

- 'Or whether by now you are all leaving holy Ilios in fear.'

ἢ γὰρ ὁμῶν ὀλκή ἐστίν  
αἰεὶ δειδιότων, ὅτ' ἐπικρατέωσιν ἄνακτες  
οἱ νέοι.  
[Od. 14. 59-61.]

- 'For this is the lot of slaves, always in fear when their new  
masters rule over them.'

ἀλλὰ καὶ ὥς ὀρηστήρες ἄλ' ἄγον ζώσαντες ἀνάγκη  
δειδιότα·  
[Od. 18. 76-77.]

- 'And yet even the serving men girded him, and led him out by force  
all filled with fear.'

φρέσσω:

σάκεσίν τε καὶ ἔγχεσι πεφρικυταί.  
[Il. 4. 282.]

- 'Shivering with both shields and lances.'

τῶν δὲ στίχες εἶατο πυκναί,  
δοκίαι καὶ κορυθαῖαι καὶ ἔγχεσι πεφρικυταί.  
[Il. 7. 61-62.]

- 'And their ranks sat close together, bristling with shields, helmet  
and spears.'



ταράσσω:

Τρώων αὖτ' ἀγορῇ γένετ' Ἴλίου ἐν πόλει ἄκρῃ,  
δεινὴ τετρηχυντα παρὰ Πριάμοιο θύρῃσιν. [ Il. 7. 345-46. ]

- 'On the other hand there was a meeting of the Trojans in the  
lofty citadel of Ilios, fearful and noisy, at the gates of Priam.'

φυλάσσω:

ἀλλὰ , φίλος, φρονέων πεφυλαγμένος εἶναι.  
[ Il. 23. 343. ]

- 'But my dear (son), take care (and be) on your guard.'

βρίθω:

ἐν δ' ἄλλοισι θεοῖσιν ἔρις πέσε βεβριθута  
ἀργαλέῃ, δόχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἤητο.  
[ Il. 21. 385-86. ]

- 'But among the other gods fell strife very heavy and grievous, and  
in diverse ways the spirit in their minds blew.'

πελάγω:

ἀλλὰ μάλα σκυλλῆς σκοπέλῳ πεπλημένος ὤκα  
νῆα παρὲξ ἔλαδν, [ Od. 12. 108-09. ]

- 'Nay, sail very close to the rock of Scylla, and drive your ship  
past quickly.'

(ii) Simple present meaning.

§ 486. In some examples, the intensive meaning of the perfect participle  
is weakened and is equivalent to the present meaning. In some  
examples the tense reference is not important, but they express a

completed action at the moment of speaking. In this case, the action, indicated by the perfect participle, is either contemporaneous or simultaneous with the main verb, but suggesting a completed action. For example, the perfect participle of βαίνω suggests "be already in a place, and therefore stand," as εὔ βεβηκώς 'on a good footing', 'well established', βεβηκώς σφόδρα 'firmly poised' etc. In the following three examples, the perfect participle of βαίνω shows an action already performed before another action took place within the same period of time:

ἐνθ' Ἀκάμας Πρόμαχον Βοιωτίον οὔτασε δουρὶ,  
ἀμφὶ κασιγνήτῳ βεβαῶς.  
[Il. 14. 476-77.]

- 'There Acamas, standing astride his brother, wounded the Boeotian Promachus with his spear.'

Here it is an aorist and perfect participle combination: "stood astride and then wounded."

τὸν μὲν ἐγὼν ἐσάωσα περὶ τρόπιος βεβαῶτα  
οἶον,  
[Od. 5. 130.]

- 'I saved him standing astride alone upon the keel.'

ὥς δὲ ἅ κύνων ἀμαλῆσι περὶ σκυλάμεσσι βεβῶσα  
ἄνδρ' ἀγνοίησας ὑλάει μέμονέν τε μάχεσθαι,  
ὥς ῥα τοῦ ἐνδόν ὑλάκτει ἀγαιομένου κακὰ ἔργα.  
[Od. 20. 14-16.]

- 'And as a dog stands over her tender puppies, (and) growls not knowing a man, and is eager to fight, so his heart growled within him,

marvelling at their evil deeds. '

Here *περὶ* ... *βεβῶσα*<sup>11</sup> 'standing over' occurs in a simile (the force of *περὶ* being 'astride') and is used with present meaning. It is followed by a present+perfect combination, and then in a causal clause by an aorist. *ὕλαει* gives a continuous sense ('goes on growling') and *μέμονε* is emphatic ('is greatly eager'), while *ὕλάκπει* describes a single act (= narrative).

ἵπκοισίν μ' ἐκέλευε καὶ ἄρμασιν ἐμβεβαῶτα  
ἀρχεῦσιν Τρῶεσσι κατὰ κρατερὰς ὕσμινας.  
[Il. 5. 199-200.]

- 'He ordered me, mounted on horses and on chariots, to lead the Trojans in the fierce conflicts. '

ἥ δὲ μολυβδοάλγη ἰκέλη ἐς βυσσὸν ὄρουσεν,  
ἥ τ' κατ' ἀγραυλοιο βοῶς κέρας ἐμβεβαυτα  
ἔρχεται ὠμησθησὶν ἐπ' ἰχθύσι κηρα φέρουσα.  
[Il. 24. 80-82.]

- 'But she sped down into the bottom like a piece of lead, which, mounted on the horn of a wild ox, comes bringing fate to the greedy fishes. '

It is the description of a fish-hook and line with lead weight

πολλὰ δέ μιν λιτάνευε γέρων ἱππηλάρα Οἶνεύς  
οὐδοῦ ἐπεμβεβαῶς ὕψηρεφός τε θαλάμοιο,  
[Il. 9. 582-82.]

- 'And the old horseman Oeneus besought him, going up to and standing upon the threshold of the lofty chamber. '

Κεβριόνης δὲ Τρῶας ὀρινομένους ἐνόησεν  
Ἐκτορι παρβεβαῶς, καὶ μιν πρὸς μῦθον ἔειπεν.  
[Il. 11. 521-22.]

- 'But Cebriones, standing beside Hector, perceived that the Trojans were confused and spoke to him a word.'

ὣς τῷ παρβεβαῶτε μάλ' ἕστασαν ἀλλήλοισιν.  
going there [Il. 13. 708.]

- 'Thus, these two stood ~~going~~ very near to one another.'

Ἰστημι:

εὔρεν ἔπειτ' Ὀδυσῆα Διὶ μητιν ἀτάλαντον  
ἕσταδ'·  
[Il. 2. 169-70.]

- 'She then found Odysseus standing and equal to Zeus in counsel.'

ἡμεῖς δ' ἕσταότες θαυμάζομεν, οἷον ἐτόχθη.  
(lit. standing) [Il. 2. 320.]

- 'We stood and wondered at what thing had been done.'

εὔρε Λυκάονος νῆδ' ἀμύμονά τε κρατερὸν τε  
ἕσταδ'·  
[Il. 4. 89-90.]

- 'She found the son of Lycaon, blameless and strong, and standing.'

ἔς δ' ἐνόησ' Αἴαντε δῦω, κολέμου ἀκορήτω,  
ἕσταότας,  
[Il. 12. 335-36.]

- 'And he perceived the two Aiantes, insatiate in war, standing there.'

ἀλλ' ὣς τε στήλην ἢ δένδρεον ὑψικέτηλον  
ἀτρέμας ἕσταότα στήθεος μέσσοι οὔτασε δοῦρε  
ἥρωις Ἰδομενεύς,  
[Il. 13. 437-39.]

- 'But the warriors of Idomeneus wounded him with his spear in the middle of his breast, standing firmly without any motion like a pillar or a tree with lofty leaves.'



ἄπκοι δ' ἐν πρυμνωρεῖη πολυπίδακος Ἰδης  
ἑσταῖσι,

[Il. 14. 307-08.]

- 'And my horses stand firm at the foot of many-fountained Ida.'

ὀρθῶν δ' ἑσταότων ἀγορῇ γένηται, οὐδέ τις ἔτλη  
ἕζεσθαι.

[Il. 18. 246-47.]

- 'And there was an assembly of them standing upright, nor did anyone dare to sit down.'

τὸν τῷ γ' ἑσταότες πενθεύετον

[Il. 23. 283.]

- 'Those two standing lament for him.'

ἀλλὰ πρὸ Τρώων καὶ Τρωάδων βαθυκόλπων  
ἑσταότ', οὔτε φόβου μεμνημένον οὔτ' ἄλεωρης.

[Il. 24. 215-16.]

- 'But standing forth in defence of the Trojans and the deep-bosomed Trojan women, with no thought at all of fear or of retreating.'

κοῦροι δ' ἐπελήκεον ἄλλοι  
ἑστεῶτες κατ' ἀγῶνα, πολὺς δ' ὑπὸ κόμπος ὀρώρει.

[Od. 8. 379-80.]

- 'And the other youths, standing round the place of contest, beat time, and a loud voice arose from below.'

ἄναξ δ' ὀδύνησι κακῆσι  
τειρόμενος πάντων ὄϊων ἐπεμαίετο νῶτα  
ὀρθῶν ἑσταότων.

[Od. 9. 440-42.]

- 'And their lord, afflicted with grievous pains, felt along the backs of all the sheep, standing upright.'

οἱ δέ μιν ἀμφὶ δίκας εἶροντο ἄνακτα,  
 ἡμενοὶ ἑσταότες τε, κατ' εὐρυπυλῆς "Αἴδοος δῶ.  
 [Od. 11. 570-71.]

- 'And they around the King pleaded their causes, sitting and standing  
 throughout the wide-gated house of Hades.'

καὶ μὴν Τάνταλον εἶσετδον χαλέπ' ἄλγε' ἔχοντα,  
 ἑσταῶτ' ἐν λίμνῃ.  
 [Od. 11. 582-83.]

- 'And I saw Tantalus in severe woes, standing in a pool.'

ὣς οἱ μὲν ῥ' εὐχοντο Ποσειδάωνι ἄνακτι  
 δῆμον Φαιήκων ἡγήτορες ἠδὲ μέδοντες,  
 ἑσταότες περὶ βωμόν.  
 [Od. 13. 185-87.]

- 'Thus they were praying to the lord Poseidon, the leaders and the  
 Chieftains of the people of the Phaeacians, standing around the altar.'

τὴν δ' Ὀδυσσεὺς φράζεσθαι ἀνώγει δῖον ὑφορβόν  
 ἑσταῶτ' ἄγχ' αὐτῆς.  
 [Od. 22. 129-30.]

- 'But Odysseus bids the divine swinehead watch, standing close by.'

εὔρον ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσιν  
 ἑσταῶτ'.  
 [Od. 23. 45-46.]

- 'Then I found Odysseus standing among the slain bodies.'

ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,  
 ἑσταῶτ' εἰν Ἀΐδαο δόμοις, ὑπὸ κεύθεσι γαίης.  
 [Od. 24. 203-04.]

- 'Thus they were speaking such things to one another, standing in  
 the house of Hades beneath the depths of the earth.'

μεταπαυόμενοι δὲ μάχοντο,  
ἀλλήλων ἀλεείνοντες βέλεα στονόεντα,  
πολλὸν ἔφεσταότες.

[Il. 17. 373-75.]

- 'But they fought, resting themselves at times, avoiding one another's baneful darts, and standing far apart.'

οὐδὲ οἱ ἵπποι  
τόλμων ὠκύποδες, μάλα δὲ χρεμέτιζον ἐπ' ἄκρῳ  
χείλει ἔφεσταότες.

[Il. 12. 50-52.]

- 'But his swift-footed horses did not dare, but neighed loudly standing on the extreme brink.'

οἱ δ' ἔτι μερμήριζον ἔφεσταότες παρὰ τάφρῳ.

[Il. 12. 199.]

- 'Truly they still hesitated standing by the ditch.'

ὁ δ' Ἰδομενεὺς ἀκόντισε Δευκαλίδας  
δίφρῳ ἔφεσταότες.

[Il. 17. 608-09.]

- 'And he (Hector) made a throw at Idomeneus, son of Deucalion, standing upon his chariot.'

τείχος μὲν δ' ἄλοχοί τε φίλαι καὶ νήπια τέκνα  
ρύατ' ἔφεσταότες, μετὰ δ' ἄνδρες οὓς ἔχε γῆρας.

[Il. 18. 514-15.]

- 'Their dear wives and little children were guarding the wall standing thereon, and with them there were men of old age.'

ὃς κέλευαι πολέμοιο συνεσταότες καὶ αὐτῆς  
νήας ἐυσσέλμους ἄλαδ' ἐλκέμεν,

[Il. 14. 96-97.]

- 'Who bids us when the war and the cry of the battle [is] going on  
[to] draw our well benched ships to the sea.'

ἀλάομαι :

ἀσπασίως γάρ κ' ἄλλος ἀνὴρ ἀλαλήμενος ἐλθὼν  
ὅς τ' ἐνὶ μεγάροις ἰδέειν πατρός τε καὶ ὄλχον τε.  
[Od. 13. 333-34.]

- 'Eagerly another man on his return from wanderings would desire  
to see his children and his wife in his house.'

ὦ γέρον, οὗ τις κείνον ἀνὴρ ἀλαλήμενος ἐλθὼν  
ἀγγέλλων κείσειε γυναῖκά τε καὶ φίλον υἱόν,  
[Od. 14. 122-23.]

- 'Old man, no wanderer that came and brought tidings of him could  
persuade both his wife and his dear son.'

τῷ κέ τοι ἀγλαίας γε διασκεδάσειεν ἀπάσας,  
τάς νῦν ὑβρίζων φορέεις, ἀλαλήμενος αἰεὶ  
ἔστυ κατ'.  
[Od. 17. 244-46.]

- 'Whereby he would dispense all your gloryings, which now you  
put on in your insolence, even wandering about the city.'

ἀλλ' ἄλλος τις πτωχὸς ἀνὴρ ἀλαλήμενος ἐλθὼν  
ῥηιδίως ἐτάνυσσε βίον, οἷα δ' ἦκε σιδήρου.  
[Od. 21. 327-28.]

- 'But another, a begger, that has come from his wanderings, easily  
bent the bow, and shot through the iron.'

τρέπω:

ἀλλὰ πρὸς Τρῶας τετραμμένοι αἰὲν ὀπίσσω  
εἴχετε, μηδὲ θεοῖς μενεαινέμεν ἔφι μάχεσθαι.  
[Il. 5. 605-06.]



- 'But give you ground backwards, always turned to the Trojans, and be not eager to fight <sup>bravely</sup> ~~bravely~~ with gods '

Αἰνείας δ' Ἀφαρῆα Καλητορίδην ἐπορούσας  
λαιμόν τ' ὤψ', ἐπὶ οἷ τετραμμένον, ὄξει δούρι.  
[Il. 13. 541-42.]

- 'Then Aeneas leaping forward struck Aphareus, son of Caletor, that turned towards him, in the throat with his sharp spear. '

τῷ τις νῦν ἰούς τετραμμένος ἢ ἀπολέσθω  
ἢ εἰ σωθήτω.  
[Il. 17. 227-28.]

- 'Wherefore now let everyone turn straight (against the foe) and perish haply or be saved. '

βλήτο γὰρ ὤμον δούρι, πρόσω τετραμμένος αἰεὶ,  
ἄκρον ἐπιλήγδην.  
[Il. 17. 598-99.]

- 'For he (i. e. Peneleos) was wounded at the end of his shoulder by a spear, as he ever turned facing (the foe). '

ἀνὰ πρόθυρον τετραμμένος,  
[Il. 19. 212.]

- 'turned along the vestibule. '

κρῆναι δ' ἐξείης πύρρες ῥέον ὕδατι κευκῶ,  
πλησθῆναι ἀλλήλων τετραμμέναι ἄλλυδις ἄλλη.  
[Od. 5. 70-71.]

- 'And four fountains were flowing in order with bright water hard by one another, turned one this way, one that. '

μέσσω δ' ἐν σκοπέλῳ ἔστι σπέος ἡεροειδέες,  
πρὸς ζόφον εἰς Ἑρεβος τετραμμένον,  
[Od. 12. 80-81.]

- 'And in the midst of the rock is a dark cave turned to the west,  
toward Erebus.'

δέχομαι:

ὃς Τρώων σκοπὸς ἔζε, ποδωκείῃσι πεποιθὼς,  
τύμβῳ ἐπ' ἀκροτάτῳ Αἰσυήταο γέροντος,  
δέγμενος ὁπότε ναῦφον ἀφορμηθεῖεν Ἀχαιοί.  
[Il. 2. 792-94.]

- 'Who was sitting as a sentinel of the Trojans, trusting in the swiftness  
of foot, on the top of the tomb of the old man Aesyetes, awaiting until  
the Achaeans should sally forth from their ships.'

ἐκ τοῦ δὴ τόξοισι δεδεγμένος ἄνδρας ἐνείρω.  
[Il. 8. 296.]

- 'From that time, indeed, I lie in wait to slay the men with my bow  
and arrows.'

δεδεγμένος ἐν προδοκῇσιν,  
[Il. 4. 107.]

- 'lying in wait for it in ambush.'

Πάτροκλος δέ οἱ ὄλος ἐναντίος ἦστο σιωπῇ,  
δέγμενος Αἰακίδην, ὁπότε λήξειεν αἰεδῶν.  
[Il. 9. 190-91.]

- 'But Patroclus was sitting alone opposite to him in silence,  
waiting for the grandson of Aeacus, when he could cease singing.'

αὔθι μένω μετὰ τοῖσι δεδεγμένος, εἰς ὃ κεν ἔλθῃς,  
[Il. 10. 62.]

- 'I must remain here with them, awaiting for you until you come.'

ὃ δ' αὖ μάλιστα  
χρυσὸν Ἀλεξάνδροιο δεδεγμένος, ἀγλαὰ δῶρα,  
οὐκ εἶασκε ... [Il. 11. 123-24.]

- 'Who (i. e. sons of Antimachus), above all, expecting gold from Alexander, goodly gifts would not suffer ...'

τὸν δ' Αἴας οὐτάσκει δεδεγμένος ἔγχετ' μακρῷ.  
[Il. 15. 745.]

- 'Aias, waiting for him with his long spear, wounded him.'

ἔνθ' ἄρ' ὃ γ' ἐστήκει δεδοκημένος,  
[Il. 15. 730.]

- 'There then he stood on guard.'

τοῖσι δ' ἔπειτ' ἀπάνευθε οὖω σκοποὶ εἶατο λαῶν  
δέγμενοι, ὅπποτε μῆλα ἰδοιάτο καὶ ἔλικας βοῦς.  
[Il. 18. 523-24.]

- 'Thereafter two scouts were placed by them apart from the people, waiting till they should see the sheep and sleek oxen.'

Ἀτρεΐδῃ τε καὶ ἄλλοις εὐκνήμιδες Ἀχαιοί,  
ἐπῆρας τὰδ' ἄεθλα δεδεγμένα κεῖτ' ἐν ἀγῶνι.  
[Il. 23. 273-74.]

- 'Son of Atreus, and you all other well-greaved Achaeans, these prizes lie waiting in the contest for the horsemen.'

ὃ δ' οὐκ ἐμψάζετο μύθων,  
ἀλλ' ἀκέων πατέρα προσεδέσκετο, δέγμενος αἰεὶ,  
ὅπποτε δὴ μνηστήροισιν ἀναιδέσι χεῖρας ἐφήσει.  
[Od. 20. 384-86.]

- 'But he took no heed of their words, but silently looked at his father, ever waiting until he should lay his hands on the shameless suitors.'

ἀλλὰ σιωπῇ  
πάσχειν ἄλγεα πολλά, βίας ὑποδέγμενος ἀνδρῶν.  
[Od. 13.309-10.]

- 'But in silence suffer many sorrows enduring the violence of men'  
(i. e. 'submit to the violence of men').

ὑποδέγμενος is explained either i) as a non-reduplicated perfect, or ii) as an original 6-aorist participle (δεκ-σ-μένος) with σ lost by regular phonetic change.

ἀλλὰ πατὴρ τῶς εἰμι, τοῦ εἵνεκα σὺ στεναχίζων  
πάσχεις ἄλγεα πολλά, βίας ὑποδέγμενος ἀνδρῶν.  
[Od. 16.189.]

- 'But I am your father, for whose sake you suffer with groaning many griefs, enduring the violence of men.'

#### γίγνομαι:

οἳ καὶ Μήονας ἦγον ὑπὸ Τμῶλῳ γεγαῶτας.  
[Il. 2.866.]

- 'Who also led the Maeonians born under Tmolus.'

μὴ ποτε γούνασιν οἷσιν ἐφέσσεσθαι φίλον υἱόν  
ἐξ ἐμέθεν γεγαῶτα.  
[Il. 9.455-56.]

- 'That he should never set on his knees a dear son begotten of me.'

ὃν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ.  
[Od. 4.112 = 144.]

- 'Whom he left lately born in his house.'

Αὐτόλυκος δ' ἔλθων Ἰθάκης ἐς κίονα δῆμον  
παῖδα νέον γεγαῶτα κίχῃσατο θυγατέρος ἥς.  
[Od. 19.399-400.]



- 'But Autolycus, coming to the rich land of Ithaca, found a boy, newly born from his daughter' (i. e. who is in fact a son of his daughter).

τὸν δ' ἡμέριβετ' ἔπειθ' Ἑλένη Διὸς ἐκγεγαυτα.  
[Il. 3. 199.]

- 'But him then Helen born from Zeus answered.'

ὣς ἔφατ', ἔδεισεν δ' Ἑλένη Διὸς ἐκγεγαυτα,  
[Il. 3. 418.]

- 'Thus she said, but Helen born from Zeus, trembled.'

χαλεπὸν τοι ἐρισθενέος Κρονίωνος  
παισὶν ἐριζέμεναι, ποταμοῖό περ ἐκγεγαυτα.  
[Il. 21. 184-85.]

- 'It is difficult for you, born from a river, to contend with the children of the mighty son of Cronos.'

κλαῦτε μὲν Ἀργεῖη Ἑλένη, Διὸς ἐκγεγαυτα,  
[Od. 4. 184.]

- 'Helen of Argos, born of Zeus, wept.'

ἔνθ' αὖτ' ἄλλ' ἐνόησ' Ἑλένη Διὸς ἐκγεγαυτα.  
[Od. 4. 219.]

- 'Then again Helen, born of Jupiter, conceived in her mind other things.'

τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγαυτα,  
μαίζονά τ' εἰσιδέειν καὶ πᾶσσονα,  
[Od. 6. 229-30.]

- 'Then Athene, born of Zeus (i. e. in fact the daughter of Zeus) made him taller and stouter to look on.'

οὐδέ κεν Ἀργεῖη Ἑλένη, Διὸς ἐκγεγαυτα,  
[Od. 23. 218.]

- 'Nay even Argive Helen, born of Zeus (i. e. indeed daughter of Zeus.)'

φύω:

ἢ τότ' ἐν Ἰδῇ  
μακροτάτῃ πεφυῖτα δι' ἡέρος ἀθέρ' ἔκανε\*

[Il. 14. 287-89.]

- 'Which (i. e. the lofty tree) then growing very tall through the air reached heaven.'

δοιούς δ' ἄρ' ὑπήλυθε θάμνους,  
ἔξ ὁμόθεν πεφυῖτας\*

[Od. 5. 476-77.]

- 'And he went under the bushes growing out from the same place '

θετίς δ' ὥς ἤψατο γούνων,  
ὣς ἔχετ' ἐμπεφυῖτα, καὶ εἴρετο δεύτερον αὖτις\*  
[Il. 1. 512-13.]

- 'But Thetis, when she had clasped his knees, held on thus sticking to them, and asked him a second time again.'

ἐνὸς ἀχένος ἐκπεφυῖται.  
[Il. 11. 40.]

- 'Growing out from one neck.'

χεανδόων:

αὐτὰρ τῷ τριτάτῳ ἄπυρον κατέθηκε λέβητα  
καλὸν, τέσσαρα μέτρα χεανδότα, λευκὸν ἔτ' αὖτως\*  
[Il. 23. 267-68.]

- 'But for the third he set forth a beautiful cauldron untouched by fire, holding four measures (i. e. that held ...) still white as it was.'

καὶ ἀπώλεσα οἶκον  
εὔ μάλα ναιετάοντα, χεανδότα πολλὰ καὶ ἑσθλά.  
[Od. 4. 95-96.]

- 'And (I) have ruined my house very well situated, containing many good things. '

χαίνω:

ὅς ἔλκ' ἐκ ὀφροῖο καχηνόμεντα δουρὶ φαεινῷ,  
καὶ δ' ὅρ' ἐπὶ στόμα, ἔωσε.  
[Il. 16. 409-10.]

- 'So he dragged him gaping out of the chariot by the shining spear, and thrust him down on his mouth. '

χράω:

μὴ μὲν ἐγὼ κοῦρη Βρισηΐδι χεῖρ' ἐπένεικα,  
οὔτ' εὐνῆς πρόσφασιν κεχρημένος οὔτε τευ ἄλλου.  
[Il. 19. 262.]

- 'That I have not laid a hand on the damsel Briseis, using the pretext of the bed or of any other thing. '

τὸν δ' οἶον, νόστου κεχρημένον ἡδὲ γυναικός,  
... ἔρυκε Καλυψώ ...  
ἐν σπέσσι γλαφυροῖσι,  
[Od. 1. 13-15.]

- 'But him (Odysseus) alone, filled with longing for his return and for his wife ... did Calypso detain in her hollow caves ... '

ἀλλ' ἄλλως κομιδῆς κεχρημένοι ἄνδρες ἀλήται  
ψεύδονται, οὐδ' ἐθέλουσιν ἀληθέα μυθήσασθαι.  
[Il. 14. 124-25.]

- 'But men who wander in need of hospitable attention tell lies at random, and are unwilling to relate true things. '

πρὶν δὲ κε, καὶ μάλα περ κεχρημένος, οὐ τι δεχοίμην.  
[Od. 14. 155.]

- 'But before [he comes], I could not receive them, although I need them very much. '

αἰδέσθαι δ' οὐκ ἀγαθὴν κεχρημένῳ ἀνδρὶ παρῆναι.  
[Od. 17. 347.]

- 'For shame is no good to a needy man.'

ὅποτος ἔοι καὶ ὅτεν κεχρημένος ἔλθοι\*  
[Od. 17. 421 = 19. 77.]

- 'Whosoever he might be and with whatsoever need he came.'

σῖτου καὶ οἴνου κεχρημένον,  
[Od. 20. 378.]

- 'Needing bread and wine.'

οὗτος γὰρ ἐπέηλεν τάδε ἔργα,  
οὐ τι γάμου τέσσον κεχρημένος οὐδὲ χατίζων,  
[Od. 22. 50.]

- 'For he brought on these deeds, not so much through desire or need of the marriage.'

προλέγω:

οἳ μὲν Ἀθηναίων προλελεγμένοι\*  
[Il. 13. 689.]

- 'They, chosen men of the Athenians'

§ 487. As was said before (§ 442), the perfect participle in the R̥gveda behaves as in Greek, and as such, some of the examples signify a past (completed) action, while some others show a present meaning. A few instances are found in a resultative sense. From an analysis of the examples found in the R̥gveda, it is seen that most of the examples of the perfect participles refer to past actions. Apart from those which are already mentioned (Cf. §§ 452, 457), only a few instances are given below:



dasapatnir ahigopa atisthan niruddha apah panineva gavah /

apam bidam apihitam yad asid vrtram jaghanva apa tad vavara //

[RV.1.32.11.]

- 'Guarded by Ahi stood the wives of Dāsas, the waters stayed like the cows held by the robber. But having slain the Vrtra, (Indra) opened the cave wherein the mass of waters had been imprisoned.'

Here both the perfect participle, jaghanvan, and the perfect indicative, vavara, describe past actions.

jaghanvānu haribhih sambhṛtakratavindra vrtram mānuṣe gātuyannapāh /  
ayacchathā bahvōr vajram āyasam adharayo divyā sūryam dr̥ṣe //

[RV.1.52.8.]

- 'O Indra, accumulator of the merits of sacrifice, desirous of going to man, you have slain Vrtra with your steeds, and caused waters to flow; you have taken in your hands the metal thunderbolt, and have made the sun visible in the sky.'

susupvāmsa rbhavas tad apr̥cchatāgohya ka idam no abūbudhat /  
svanam basto bodhayitaram abravīt samvatsara idam adya vyākhyata //

[RV.1.161.13.]

- 'O R̥bhus, ~~with~~ sleeping (in the solar orb), you asked, "who has awakened us, O inapprehensible (Sun), to this work?" The sun replied, "The awakener is the wind", and in this year, you again today light up this world.'

Here susupvāmsah refers to an action <sup>preceding</sup> ~~subsequent~~ to aprecchata, while the pluperfect, abūbudhat, describes an earlier action.

So also in the following hymn:

susupvāmsam na nir rter upasthe sūryam na dasrā tāmasi kṣiyāntam /  
subhe rukmāṁ na darsatam nikhātam ud upasthur asvinā vandanāya //

[RV.1.117.5.]

- 'Like one sleeping on the lap of the earth, or like the sun disappearing in the darkness, you brought forth Dasras, the sage Vandana, and Asvinas, like a handsome and splendid ornament designed for embellishment.'

§ 488. In the following hymns, the perfect participle, jujurvān, may have a resultative sense (Cf. also § 464) where some other examples are also given:

dirghatamā māmāteyo jujurvān dasame yuge //  
apām artham yatinām brahmā bhavati sārathih //

[RV.1.158.6.]

- 'Dirghatamā, the son of Mamata, has grown old after the tenth yuga. He is the Brahman of those who seek to obtain the object of their works; he is their charioteer.'

a yan me abhvaṁ vanadah pananto'sigbhyo nāmimīta vānam /  
sā citreṇa cikite rāṁsu bhāsā jujurvāno muhura yuvā bhūt //

[RV.2.4.5.]

- 'They (i.e. my friends) who loudly extol me have praised my greatness, He has shown his real form to the priests, he who is known (at sacrifice)

by his bright delightful splendour, and who, though he has grown old, becomes young again and again.'

§ 489.

In the following sis'riyānam describes a state as it is viewed in the past, while tataksa refers to a past action:

āhannāhim parvate sis'riyānam tvaṣṭāsmāi vājraṁ svaryāṁ tataksa /  
vāsvaiva dhenāvah syādamānā añjah samudrāṁ āva jagmur āpah //

[RV.1.32.2.]

- 'He clove the cloud (or slew the serpent) lying on the mountain; Tvaṣṭr fashioned (or sharpened) his heavenly bolt of thunder. The flowing waters quickly glided downward to the ocean, like cows lowing for their calves.'

§ 490.

In the following hymns, cikitvān, rurukvān, and susucānah signify a present sense:

āto visvānyadbhūtā cikitvān abhi paśyati /  
kṛtāni yā ca kartvā //

[RV.1.25.11.]

- 'Perceiving from him, he beholds all the marvels that have been or will be done hereafter.'

ṛtasya preṣā ṛtasya dhītir visvayur visve apāmsi cakruḥ /  
yās tubhyam dasādyo vā te śikṣāttāsmāi cikitvān rayim dayasva //

[RV.1.68.3.]

- 'Praises are addressed [to him who has gone (to the sacrifice)]; oblations are offered [to him who has gone (to the sacrifice)]; all sustenance is in him, and all the (customary) rites they have performed.

(O Agni), knowing (the thoughts of the worshipper) do you grant wealth to him who presents oblations to you, or who wishes (to be able to present them)?

a yah puram narminim adided atyah kavir nabhanyo3 narva /  
suro na rurukvan chatatma //

[RV.1.149.3.]

- 'He who is wise, and goes (wheresoever he wishes), has lighted up the delightful spot like the rapid ethereal (wind). He is radiant like the sun, and is manifested in many forms.'

abhi dvijanma tri rocanani visva rajamsi susucano asthat /  
hota yajistho apam sadhashe //

[RV.1.149.4.]

- 'He, the twice-born, illuminating the three luminous regions, and shining over all the spheres, the best sacrificing priest, stands at a place where the waters are gathered.'

In a similar way, the other examples, not mentioned here, can be analysed.

\* \*  
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Eden Grove

Bonds

CONCLUSION

### CONCLUSION

§ 491. From the above survey it can be said that aspect can convey a considerable number of meanings or combinations of meaning depending on the context. Speech is normally employed to communicate the speaker's judgments and feelings to others, and as such, his sentence mirrors his judgment. The speaker may look at the action in various ways: he may regard the action as a whole ('complexive' or 'concentrative') or from the point of view of its beginning ('inceptive' or 'ingressive'), or duration ('progressive'), or end ('egressive' or 'terminative'). The speaker may also look at the action subjectively: he may stand before the beginning of the action ('prospective'), or in the middle of the action ('introspective'), or at the end of the action ('retrospective'). When the speaker has made his judgment and has used his verbal form accordingly, he also situates the action in his respective time-sphere. Thus we get the aspectual meaning in combination with any one of the tenses - present, past and future. In IE different affixes or infixes or suffixes were used to indicate these aspects. Besides these, there are other types of aspectual meaning which indicate whether an action is iterative or habitual, repetitive or intensive. The possible range of meaning of aspect is not exhausted by these lists. The different shades of meaning can be shown in various ways. From the analysis of the verbal systems of Greek and Sanskrit, it is seen that in the primitive stage three verbal stems -

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present, aorist and perfect - had originally three basic aspectual meanings (§§ 8 - 31). In general, any verb can show the different aspectual meaning by taking any of these affixes, infixes or suffixes. But as all verbs cannot show every shade of <sup>aspectual</sup> meaning (because of the nature of the meaning of the verb), we have a number of defective verbs which are not found in all aspectual senses.

§ 492. With regard to the perfect-system of Homer, as analysed after comparing with the Old Indo-Aryan, it can be said that, apart from its intensity (which is also blurred in some cases), the perfect system conveys various aspectual meanings. In some instances, the perfect tense is used to refer to a past (completed) action, and this is found in the indicative (§§ 67 - 95), infinitive (§§ 415-418) and participle (§§ 443-458). The pluperfect, in this respect, is primarily the past of the perfect and develops in two ways. It shows the completedness of an action in the past (§§ 343-354), and also, it shows the priority of a past action to another past action (§§ 355-364). But in the future perfect, the completedness of an action and intensity are not always mutually exclusive (§§ 317-324). This characteristic feature of the Homeric perfect is also found in later writers. But from this feature, as Chantraine observes, there arose, in the post-Homeric period, mainly from the 4th century B. C. onwards, a perfect which expresses a narrative tense. By the end of the Byzantine period, there came a confusion of the perfect

with the aorist, and gradually the former was lost and expressed by the periphrastic forms. In Sanskrit too, the perfect tense is used to describe a narrative in the post-Samhitā period, particularly in the Brāhmanas.<sup>4</sup> In the Classical period, as with the Greek, the use of the perfect is confused with the aorist.

§ 493. Another feature which is also found in both the Homeric and R̥gvedic languages is the resultative perfect<sup>5</sup> (§ 63). This characteristic feature is also apparent in the indicative (§§ 96-122), infinitive (§§ 419-421) and participle (§§ 459-464). In the pluperfect, this feature is not easily discernible.

§ 494. In a great majority of cases, the perfect is used to indicate a present meaning and to express a present situation. In this case, the perfect is diversified by its meaning. It is mainly intensive (§§ 61 & 64) and greatly emphasizes the weight of the situation. This intensive meaning of the perfect mainly depends on the context. But some ancilliary elements, at times, help to determine the intensive meaning. Sometimes the use of adverbs, prepositions and emphatic particles (§ 124) helps to deduce the intensive meaning, sometimes the frequentative form (§§ 175-76) adds force to the perfect, and sometimes the use of the perfect in a positive-negative contrast (and vice-versa) produces an intensive meaning (§§ 178-79, 184). Sometimes the active perfect forms are used intransitively, and then show a greater degree of intensity in their meaning (§ 124, § 182). Sometimes the emphasis



appears in such sentences where the perfect is used in the last of a series of events as the final culmination of an action. This has been noticed in the indicative (§ 179), optative (§ 290) and in the pluperfect (§§ 365 - 69). The intensive meaning of the perfect is basically found in all moods and tenses along with the infinitive and participle both in the Homeric (Ind. §§ 124 - 188; Fut. §§ 325 - 333; Plpf. §§ 371 - 89; Inf. §§ 423 - 426; Part. §§ 480 - 485) and the post-Homeric periods.

§ 495. In Homer as well as in the Rgveda, some perfect forms express a state. These are found in the indicative (§§ 189 - 207), pluperfect (§§ 390 - 96), infinitive (§§ 427-429), and participle (Cf. §§ 465-479).

§ 496. In some cases, the perfect forms are encountered in the description of works of art, or of natural phenomena, and with verbs expressing position or movement. The perfect forms are also used in similes and in appositional types of sentences. In such cases, the perfect marks the enduring result rather than the mere completed act. The intensive meaning of the uses of these perfect forms seems to have been diminished or lost in many of these examples. They seem to have been used with present meaning, and can be rendered into English by the present. These are illustrated in the perfect indicative (§§ 208-261), subjunctive (§§ 264-272), infinitive (§§ 430-436), and participle (§ 486). The pluperfect in Greek becomes the simple preterite tense in English (§§ 397-412). Except for the modal meaning, these basic meanings of the perfect are usually found in all the moods and tenses, as well as in the infinitives and participles.

§ 497. The use of the perfect in the post-Homeric writers developed in many ways. Not only do the characteristics of the Homeric perfect continue but there arose also a number of usages which are absent in Homer. For example, the use of the gnomic perfect occurs frequently in the writings of the later poets. Except in one or two instances (Cf. Il.1.278, § 226; Od.11.222, § 176), and these dependent upon one's interpretation, the gnomic perfect is absent in Homer. Secondly, a historic perfect occasionally occurs corresponding to the historic present, which is also absent in Homer. Moreover, the perfect is used as a future perfect, in exactly the same way as the present appears in a future sense. Sometimes the perfect is used to refer to a past action whose time is specifically mentioned (and in this respect, it is almost equivalent to the aorist). A survey of literature belonging to the post-Homeric period may perhaps reveal many other uses of the perfect.

§ 498. In conclusion, I consider that it might be useful, in analysing the usage of Greek and Sanskrit verbs, to classify them into groups, taking into account both lexical meaning and aspectual potentialities.

Finis.

**APPENDIX**

**NOTES**

**BIBLIOGRAPHY**

**ABBREVIATIONS**

NOTES



## Introduction.

### 1. Statement of the Problem §§1-4.

1. Among the many writers, from the earliest down to the present time, only a few pioneers can be mentioned: F. von Schlegel (Ueber die Sprache und Weisheit der Inder, Heidelberg, 1808;) F. Bopp (Ueber das Conjugationssystem der Sanskritsprache in Vergleichung mit jenem der griechischen, lateinischen, persischen und germanischen Sprachen, Frankfurt, 1820; Vergleichende Grammatik des Sanskrit, Zend, Griechischen, Lateinischen, Lithauischen, Gotischen und Deutschen, 3 vols., Berlin, 1833-52, 3rd. edn. 1868-70;) A. Schleicher (Compendium der Vergleichenden Grammatik der indo-germanischen Sprachen, Weimar, 1861); Karl Brugmann and B. Delbrück (Grundriss der Vergleichenden Grammatik der indo-germanischen Sprachen, 3 vols. in six parts, Strassburg, 1886-1900 [English translation by J. Wright, R.S. Conway, W. H. D. Rouse etc. in 5 volumes, London, 1888-1895, references are to this English edition]; 2nd German edn. two volumes in seven parts, 1897-1916; with an abridged Kurze vergleichende Grammatik der indo-germanischen Sprachen, Strassburg, 1909; French translation by J. Bloch, A. Cuny, and A. Ernout, Abrégé de grammaire comparé des langues indo-Européennes, Paris, 1908;) J. Wackernagel and A. Debrunner and L. Ronou (Altindische Grammatik, 4 vols., Göttingen, 1896-57;) A. Meillet (Introduction à l'étude comparative des langues indo-européennes, 7th edn. Paris, 1934;) H. Hirt, (Indogermanische Grammatik, Seven volumes, Heidelberg, 1921-37,) E. Schwyzler, and A. Debrunner (Griechische Grammatik, 3 vols., München, 1939-53).

2. Primitive IE derived this simplicity from Hittite whose conjugational system was not as elaborate and complex as Indo-European. There were two tenses and moods in Hittite. Affixes or suffixes were not even numerous. For detailed study, vide, G.A. Barton, Hittite Studies, Paris 1928, p.16f; E.H. Sturtevant, A Comparative Grammar of the Hittite Language, Philadelphia, 1933, p.216 ff.
3. Unless otherwise stated Sanskrit includes both Vedic and Classical.
4. For this idea, cf. Delbrück, Vergleichende Syntax, vol. II, Strassburg, 1897, p.1 ff.
5. According to some there were two stem systems; and they included the aorist in the present. Some like to separate the future, which is generally included in the present. cf. Brugmann, A Comparative Grammar of the Indo-germanic Languages, Vol. IV, Strassburg 1895, p.133 ff.; Macdonell, Vedic Grammar, Strassburg 1910, p.313 §411; Whitney, Sanskrit Grammar, 3rd. edn. 1896, p.202 §535.
6. Delbrück, op. cit.
7. Thus in Celtic, Italic and Slavonic the -s theme came to signify the past tense, and in Greek and Sanskrit this developed into the aorist tense. Similarly the -syo, -so themes developed into the future tense in Sanskrit, Baltic and Greek.
8. Here form is used to include both form and sense.
9. After the remark of Sir William Jones in 1786, the then pioneers of Comparative Linguistics such as Schlegel, Humboldt, Bopp, Schleicher, Steinthal, Osthoff, Brugmann, Wackernagel, etc. all set out to establish

the phonological and morphological affinities among the IE languages.

Before Delbrück IE Syntax did not attract scholars' attention.

10. As just mentioned above, the first elaborate study on IE syntax was made by B. Delbrück in his Vergleichende Syntax der Indo-germanischen Sprachen in three volumes, Strassburg, 1893-1900. Delbrück's book, though now a little antiquated, is almost the basis for the later writers. The latest study of IE syntax which forms the 6th and 7th volumes of the Indo-Germanische Grammatik by H. Hirt, Heidelberg, 1934-37, is based on theoretical consideration, and aspect has very little place there. Although Delbrück has touched upon the subject, it was not until recently (due to the study of the Slavonic languages), that the subject has gained its popularity. Besides the IE Syntax, the syntax of individual languages or language-groups have also been studied, but there too a detailed study of aspect has not been systematically made.
11. Apart from A. F. Pott (Etymologische Forschungen auf dem Gebiete der Indo-germanischen Sprachen, Lemgo, 1833-36, new edn. in 10 vols., 1859-76) and G. Curtius (Principles of Greek Etymology in two vols., London, 1875, Eng. tr.), the more recent study of IE semantics has in particular been by O. Schrader (Reallexikon der Indo-germanischen Altertumskunde, 2nd edn. by Nehring, in 2 vols., Berlin and Leipzig, 1917-29); A. Walde (Vergleichendes Wörterbuch der Indo-germanischen Sprachen, edited by J. Pokorny in 3 vols., Berlin and Leipzig, 1927-32); E. Boisacq (Dictionnaire Etymologique de la Langue Grecque, 3rd edn., Paris, 1938); C. D. Buck (A Dictionary of Selected Synonyms in the Principal Indo-European Languages, Chicago, Illinois, 1949); J. Pokorny (Indo-germanisches Etymologisches



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12. The perfect system includes all its form, in tenses (Pluperfect, Future Perfect), moods (Indicative, Subjunctive, Optative, and Imperative), Infinitives and Participles.

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4. Attempts have been made to study English aspectually, for which see, H. Sweet, A New English Grammar, part II - Syntax, Oxford, 1903; pp.96-107; H. Poutsma, The Characters of the English Verb and the expanded form and equivalent or analogous constructions of the verb in English and Cognate languages, Groningen, 1921, pp.6-36; A Grammar of Late Modern English, part II, Sect. II, Groningen, 1926, pp.287-313; B. Truka, On the Syntax of the English verb from Caxton to Dryden, Prague, 1930, p.32; E. Kruisinga, A Handbook of Present-day English, part II, English Accidence and Syntax, I, Groningen, 1931, pp.221-37; O Jespersen, A Modern English Grammar on historical principles, part IV, Syntax (Time and Tense), Heidelberg, 1931; G.O. Curme, A Grammar of the English Language, Vol. III (Syntax), Boston, 1931, pp.373-88; Some characteristic features of Aspect in English, JEGP, Vol. 31, 1932, pp.251-55; R.W. Zandvoort, Is "Aspect" an English verbal category? Gothenburg Studies in English, Vol. 14, 1962, pp.1-20; J. Vachek, Some less familiar aspects of the Analytical Trend in English, Brno Studies in English, Vol. 3, 1961, pp.9-78; A. Juilland & J. Macris,

- The English verb System, Mouton & Co, 's-Gravenhage, 1962, pp.53ff.;
- M. Joos, The English Verb, Madison and Milwaukee, 1964, pp. 101 ff.; F.R. Palmer, A Linguistic Study of the English verb, London, 1965; Lyons, Introduction to Theoretical Linguistics, pp. 315-17.
5. For the aspectual study of Spanish verb, see W.E. Bull, Time, tense, and the verb, a study in theoretical and applied linguistics, with particular attention to Spanish, University of California Press, Berkeley and Los Angeles, 1960, 2nd printing, 1963; C. Rollides, Differences in Aspects between the Gerundive forms and non-Gerundive forms of Spanish verb, *Hispania*, Vol. 49, 1966, pp.167-214.
  6. Aspectual studies of other modern languages, such as, French, Polish, Dutch, Hindi, Bengali, have also been made.
  7. For Aspect in Greek, see E.A. Sonnenschein, The Soul of Grammar, Cambridge, 1927, pp.53-66; J. Hembert, Verbal Aspect: Has it evolved from Ancient to Modern Greek? *The Link*, No. 1. June, 1938, pp.21-28; J.R. Brunel, L'aspect verbal et l'emploi des Préverbes en grec, Paris, 1939, p.1; J. Holt, Études d'aspect, *Acta Jutlandica*, XV, No. 2, Copenhagen, 1943, pp. 1-94, M. Bizos, Syntaxe Grecque, Paris, 1947, p.83 f.; E. Schwyzer, Griechische Grammatik, Vol. II, München, 1950, pp.246-301 (Aspect und Tempus); M.S. Ruipérez, The neutralisation of Morphological oppositions as illustrated by the neutral aspect of the present Indicative in Classical Greek, *Word*, Vol. 9, 1953, pp.241-53; Estructura del Sistema de Aspectos y Tiempos del verbo Griego antiguo, Salamanca, 1954, mainly the Chapters II and III; F. R. Adrados, El método estructural y el aspecto verbal griego, *Emerita*, Vol. 22, 1954, pp. 258-70; M. Loroy, L'aspect



verbal en grec ancien, RBPh. Vol. 36, 1958, pp. 128-38.

8. The references to Sanskrit books will be given while discussing sections §§ 49-52.
9. Gray in his Foundations of Language (pp. 207-08) has discussed some other types, such as, reflexive or reciprocal, deteriorative, conative, benefactive, comitative, distributive, necessitative or obligatory, apparitional, putative or inferential, reservative, which, he thinks, are mainly the characteristics of non-Indo-European languages. But in meaning some of them are found also in IE languages. R.N. Vale (The Indo-Aryan Verbal Composition, Deccan College, Poona, 1948) gives us as many as 16 different aspects. They are - Abilitives, Acquisitives, Adverbatives, Causatives, Completives, Compulsives, Continuatives and Progressives, Desideratives and Purposives, Desubstantatives and Syntactives, Inceptives, Intensives, Negatives and Tentatives. He admits that certain terms (viz. Adverbatives, Desubstantatives, Syntactives, Abilitives) are coined by him 'for the purpose of explaining the different stages and nuances of action.' In his book he has collected examples from the major Indo-Aryan languages, such as, Sanskrit, Prakrit, Marathi, Gujarati, Hindi, Bengali, Assamese, etc., to show that these aspectual meanings are scattered all over the modern Aryan languages mostly inherited from Sanskrit through Prakrit. He emphasizes the fact that these aspectual meanings are either based on the pattern of the meaning of a verb (e.g. Skt. bhū, in a continuative or stative sense) or on the pattern of the inflexional category of the verbal system of a particular language. But S. Lienhard (Tempusgebrauch und Aktionsartenbildung in Der Moderne Hindi, Stockholm, 1961) discusses the problem from the



point of view of the structural side of the Hindī verbal system, and he classifies the Hindī verbal system as perfect and imperfect, and as durative and momentary, etc.

10. For the meaning of the present stem, see B. Delbrück, Syntaktische Forschungen, IV (Die Grundlagen der griechischen Syntax), Halle, 1879, Sections on the present tense; D.B. Monro, A Grammar of the Homeric Dialect, 2nd edn., Oxford, 1891, pp. 10 f; A.N. Jannaris, An Historical Greek Grammar, London, 1897, pp. 433 ff; R. Kühner and B. Gerth, Ausführliche Grammatik der griechischen Sprache, Vol. II, Hannover, and Leipzig, 3rd edn., 1898, pp. 129-46; B.L. Gildersleeve, Syntax of Classical Greek, part I, New York, 1900, pp. 81-98; P. Giles, A short manual of Comparative Philology, 2nd edn., London, 1901, p. 483 f; W.W. Goodwin, Syntax of the Moods and Tenses of the Greek verbs, London, 1912, pp. 8-13; B. Delbrück, Vergleichende Syntax, Vol. II, Strassburg, 1916, pp. 16 ff.; J. Wackernagel, Vorlesungen Über Syntax, I, Basel, 1920, pp. 116 ff; E. Schwyzer, Griechische Grammatik, Vol. II, München, 1950, pp. 258 ff.; P. Chantraine, Grammaire Homérique, Vol. II, Paris, 1953, pp. 186, 196; M.S. Ruipérez, Estructura del sistema de apuestos y tiempos del verbo griego antiguo, 1954, Chapter II; H.W. Smyth, Greek Grammar, Boston, 1956, pp. 421 ff; J. Humbert, Syntaxe Grecque, 3rd edn., Paris, 1960, pp. 137 ff.
11. Kāśikā under Pāṇini's sūtra, vartamāne laṭ (III.3.123).
12. For these terms, see Delbrück, Vergleichende Syntax, II, pp. 14-15.

13. For the ramification<sup>s</sup> of Indo-European present conjugational formation see K. Brugmann, A Comparative Grammar of Indo-Germanic Languages, Vol. IV, pp. 33f; E. Prokosch, A Comparative Germanic Grammar, p. 147 f; C.D. Buck, Comparative Grammar of Greek and Latin, Chicago, 6th impression, 1955, pp. 356 f.
14. See Delbrück, Vergleichende Syntax, II, p. 16 ff. He has cited many examples to estimate the value of those verbs which are formed by various suffixes of the present stem.
15. For further examples, see Delbrück, ibid., pp. 26-40.
16. Delbrück, ibid., pp. 16-26.
17. Giles, A Manual of Comparative Philology, p. 484, J. Wright, Comparative Grammar of the Greek Language, London, 1912, p. 253.
18. For the meaning of the aorist stem, see, Delbrück, Syntaktische Forschungen, IV, Sections on the Aorist tense; Monro, Homeric Grammar, pp. 34 ff; C.W.E. Miller, The Imperfect and the Aorist in Greek, AJP, Vol. 16, 1895, pp. 139-185; Jannaris, An Historical Greek Grammar, pp. 436 ff; Kühner-Gerth, Ausführliche Grammatik etc. Vol. II. pp. 153-69; Gildersleeve, Syntax of Classical Greek, pp. 103-114; Giles, A Short Manual of Comparative Philology, pp. 495 ff; Goodwin, Moods and Tenses of the Greek Verb, pp. 16-18; Delbrück, Vergleichende Syntax, II, pp. 230 ff; A. Prévot, L'Aoriste Grec en -θη, Paris, 1935; J.L. Rose, The Durative and Aoristic Tenses in Thucydides, Language Dissertation, No. 35, Vol. 18, 1942, pp. 1-49; Schwyzler, Griechische Grammatik, II, pp. 260 ff; Chantraine, Grammaire Homérique, II, pp. 183-96; G.P. Shipp, Studies in the language of Homer, Cambridge, 1953, p. 41 f.; Ruipérez, Estructura

del systema, etc., Chapter II; Smyth, Greek Grammar, pp. 429 ff.

Humbert, Syntaxe Grecque, pp. 141 ff.

19. Griechische Grammatik, bearbeitet von A. Thumb, München, 1913, § 548.
20. Vergleichende Syntax, II, p. 14.
21. Smyth, Greek Grammar, p. 430.
22. It is called 'concentrative', because it concentrates the entire course of an action to a single point. Smyth, ibid., p. 430.
23. For this term, see Forsyth, A Grammar of Aspect, pp. 26-27, 35-6.
24. See my discussion under § 43.
25. Smyth, ibid., p. 430.
26. Smyth, op. cit.
27. In the case of a second aorist only the verb  $\xi\sigma\chi\omicron\nu$  has an ingressive aorist sense. Gildersleeve in a note inserted in C. D. Morris' edition of Thucydides I, says on  $\xi\sigma\chi\omicron\nu$  (1.12.3): "This is the only second aorist of which appears to be used ingressively, the present which is, 'process' of holding connecting 'state'". The Classical Review, Vol. 5, 1891, p. 252; cf. also his Syntax of Classical Greek, § 239.
28. Goodwin, without using the term ingressive, says, "The aorist of verbs which denote a state or condition generally expresses the entrance into that state or condition". Moods and Tenses, p. 16, cf. also Gildersleeve, ibid., § 239; Classical Review, ibid., p. 252.
29. Smyth, ibid., p. 430.
30. Smyth, ibid., p. 430.
31. Delbrück, Vergleichende Syntax, II, pp. 41 ff.
32. Delbrück, ibid., pp. 59 ff.



33. This occurs in Il. 2.8; 8.399; 11.186; etc., ἐπιβασκόμεν in Il. 2.234.
34. For the basic idea of the perfect stem, see, Delbrück, Syntaktische Forschungen IV, Sections on the perfect tense; Monro, Homeric Grammar, pp. 22 ff.; Jannaries, Historical Greek Grammar, pp. 438 ff; Kühner-Gerth, Ausführliche Grammatik, II etc. pp. 146-50; Gildersleeve, Syntax of Classical Greek, pp. 98-103; Giles, A Manual of Comparative Philology, pp. 491 ff; Wackernagel, Studien zum griechischen Perfectum, (Programm zur akademischen Preisverteilung), Göttingen, 1904, pp. 3-24; Goodwin, Moods and Tenses, pp. 13-16; Delbrück, Vergleichende Syntax, II, pp. 171 ff; Wackernagel, Vorlesungen über Syntax I, pp. 166 ff.; Chantraine, Histoire du parfait grec, Paris, 1927, pp. 4-20; Schwyzler, Griechische Grammatik, II, pp. 263 ff; Chantraine, Grammaire Homérique, II, pp. 197-201; Shipp, ibid., pp. 42, 64, 140; Ruipérez, Estructura del Sistema, etc., Chapter III; Smyth, Greek Grammar, pp. 434-35; Humbert, Syntaxe Grecque, pp. 146 ff. K.L. McKay, The Use of the Ancient Greek perfect down to the Second Century A.D., Institute of the Classical Studies, Bulletin No. 12, 1965, pp. 1-21.
35. For this term, see Schwyzler, Griechische Grammatik, II, pp. 252, 257, 258; for Stative imperfect, see p. 276.
36. Wackernagel, Studien Zum griechischen Perfectum, etc., p. 3 f.
37. Schwyzler, Griechische Grammatik, II, p. 263 f; Smyth, Greek Grammar, p. 434.



38. E.F. Claflin, The Voice of the Indo-European Perfect, Language Vol. 15, 1939, pp.155-9; J. Gonda, Remarks on the Sanskrit Passive, Utrecht, 1951, pp.3 ff, and especially pp.73 ff. H. Hartmann, Das Passiv, Heidelberg, 1954, pp. 178-89; Kuryłowicz, The Inflectional Categories of Indo-European, Heidelberg, 1964, p. 29 f; and pp. 56-89. Humbert, Syntaxe Grecque, pp. 100-09.
39. For the basic idea of reduplication, see H. Halden, On Perfect tenses in Greek, and especially the First Perfect Active, Trans. Phil. Society, 1865, pp. 168-79; A. Williams, On verb-reduplication as a Means of Expressing Completed Action, Trans. Amc. Phil. Assoc., 1875, pp.54 ff; cf. also A. Harkness, On the Formation of the Tenses for completed Action in the Latin Finite Verb, Trans. Amc. Phil. Assoc, 1874, pp.14-25; 1875, pp. 5-19. Harkness adds that if reduplication is the means of expressing a completed action, then we could say that Greek, Sanskrit and partly Latin inherited this method.
40. Walker in a note in the Classical Reviews says - "The perfect was in its original signification independent of time and simply expressed that action of the verb in an emphatic or intensive form. Historically it had, at least, four varieties of meaning: 1) an intensive present, ἑρρύτα ; 2) a simple present, κέρτατα ; 3) an emphatic or intensive past; 4) the simple past of narration", CR. 5, 1891, p.449.
41. A. Williams, ibid., p.57 f.
42. For further examples, see Monro, Homeric Grammar, p.56.
43. Monro, ibid, p.56.
44. Gray, Foundations of Language, p.212 f.

45. Gray, ibid., p.213 f; Schwyzer, Griechische Grammatik, II, pp.257 ff.  
Many examples have been cited by him for this aspect of the Greek verb,  
see especially, p.258.
46. Smyth, Greek Grammar, pp.223-24.
47. Kuryłowicz, The Inflectional Categories of Indo-European, p.89.
48. J. Gonda, The Aspectual Function of the Rgvedic present and aorist,  
'S-Gravenhage, 1962, p.266; K. Hoffmann, Der Injunctive im Veda,  
Heidelberg, 1967; J.C. Wright, The So-called Injunctive, BSOAS,  
Vol. 33, 1970, pp.184-99.

3. Tense and Aspect. § 32-34.

1. About the relation between tense and aspect, see A.D. Sheffield,  
Grammar and Thinking, New York, 1912; H. Poutsma, Mood and Tense  
of the English verb, Groningen, 1922; O. Jespersen, The Philosophy of  
Grammar, London, 1924; pp.254-89; Émile Borel, Space and Time,  
London and Glasgow, Blackie and Sons, 1926; O.E. Johnson, Tense  
Significance as the time of the action, Language Dissertation (Supplement to  
Language). No.21, 1936, pp.1-96. J. Gonda, The Character of the Indo-  
European Moods, Otto Harrassowitz, Wiesbaden, 1956; W.E. Bull, Time,  
Tense, and the verb, 1960; J. Kuryłowicz, The Inflectional Categories of  
Indo-European, pp.90-135.
2. Cf. Kuryłowicz, ibid, p.93 f.
3. For the idea of tenses in grammatical thought, see in addition to the books  
mentioned above, B. Malinowski, Science, Religion and Reality, ed. by  
Needham, London, 1925; F. Boas, The Mind of Primitive Man, New York,  
1927; J. Murphy, Primitive Man, Oxford, 1927; P. Rabin, Primitive Man

as Philosopher, New York, 1927.

4. Mood and Aspect. §§ 35-36.

1. J. Gonda, The Character of Indo-European Moods; Kuryłowiez, The Inflectional Categories of Indo-European, pp. 136-47.

5. A Survey of Literature on Aspect:  
ancient and modern §§ 37-53.

1. Apart from H. Steinthal's work (Geschichte der Sprachwissenschaft bei den Griechen und Römern mit besonderer Rücksicht auf die Logik, 2nd edn. Berlin, 1890-91) where the whole question of ancient views on grammar has been discussed, the following works also are worth mentioning: J.E. Sandys, A History of Classical Scholarship, Vol. I, Cambridge, 1903; and also his A Short History of Classical Scholarship, Cambridge, 1915; E.A. Sonnenschein, The Soul of Grammar, 1927; J. Holt, Études d'Aspect, Acta Jutlandica, XV, No. 2, 1943, pp.1-13; G. Murry, The Beginnings of Grammar (Greek Studies, chapter IX), Oxford, 1946; R.H. Robins, Ancient and Mediaeval Grammatical Theory in Europe, London, 1951; Dionysius Thrax and the Western grammatical tradition, TPS, 1957, pp.67-106; A Short History of Linguistics, London, 1967; R. Pfeiffer, History of Classical Scholarship, Oxford, 1968.
2. The references to the Sanskrit books are given below.
3. For this view, see Sandys, Short History of Classical Scholarship, p.23.



4. Robins, History of Linguistics, p.29. Richard Mekeon in his Aristotle's Conception of Language, Class. Phil., 41, 1946, pp.193-206; 42, 1947, pp.21-50, has not said anything about Aristotle's conception of time with regard to the tenses.
5. For the views of the Stoic School, see mainly Sandys, Short History of Classical Scholarship, p.48; Sonnenschein, The Soul of Grammar, p.53 ff; Robins, Ancient and Mediaeval Grammatical Theory in Europe, p.35 f; History of Linguistics, p.27 ff. Pfeiffer, History of Classical Scholarship,<sup>chi</sup> p.243 ff. Holt, Études d'Aspect, p.3 ff; Schwyzer, Griechische Grammatik II, p.248 ff.
6. This is probably due to the fact that they were rare, at least, in the active voice. In Homer only four forms and two forms in later writers are found. Most of the active future perfects are used periphrastically. See Sonnenschein, The Soul of Grammar, p.54.
7. The edition consulted here is that of G. Uhlig: Dionysii Thracis, Acta Grammatica, Leipzig, 1883. The quotation is from p.53; cf. also Delbrück's comment on the passage in his Vergleichende Syntax, II, p.1 ff.
8. These examples are from the scholias. The text runs thus:  
ἐνεστῶς οἶον λέγω, παρεληλυθῶς οἶον ἔλεγον, μέλλων οἶον λέξω.  
... παρατατικῶς οἶον ἔλεγον, παρακείμενος οἶον λέλεχα,  
ὑπερσυντέλικῶς οἶον ἐλελέχειν, ἄδριστος οἶον ἔλεξα.  
See A. Hilgard; De Artibus Grammaticae ab Dionysio Thracae compositae Interpretationibus Veteribus in Singulos Commentarios Distribuendis, Leipzig, 1880. p.39. In Stephanus' scholiastic notes on Dionysius Thrax,



the tenses are described thus: the present as τὸν ἐνεστώτα παρατατικόν, the imperfect as τὸν παρῳχημένον παρατατικόν, and the perfect as τὸν ἐνεστώτα συντελικόν. See J. Bekker, Anecdota Graeca, 2, p.891; cf. also J.L. Rose, The Durative and Aoristic Tenses in Thucydides, Language Dissertation, No. 35, Vol. 18, No. 1, 1942, p.6. The use of the word παρατατικόν in the case of the present and imperfect shows that these two tenses are durative in character. cf. παρατείνω 'stretch out', 'extend', παράτασις 'continuance of time'.

9. Sonnenschein, ibid., p.54; Robins, History of Linguistics, p.350.
10. W. Rhys Roberts, Dionysius of Halicarnassus - on Literary Composition, being the Greek text of the De Compositione Verborum, London, 1910, p.46 ff. Cf. also Sandys, History of Classical Scholarship, I p.273 ff.
11. Sandys, History of Classical Scholarship, I, p.312 ff.
12. Vergleichende Syntax, II, pp.14-15.
13. Studien Zum Griechischen Perfectum, Göttingen, 1904, pp.3-24.
14. Vorlesungen Über Syntax, I, Basel, 1920, p.166 f.
15. Histoire du parfait grec, Paris, 1927; Grammaire Homérique II, 1953, p.197 ff; Morphologie Historique du Grec, 2nd edn., Paris, 1961, pp.183 ff.
16. Introduction à l'étude comparative des langues indo-européennes, Alabama, 1964, pp.195-97.
17. J. Hembert, Verbal Aspect etc., The Link, 1938, pp.21-22. The inverted portions are from him.
18. Étude d'aspect, Acta Jutlandica, XV, No. 2, Copenhagen, 1943, p.27 ff.

19. Holt, ibid., pp. 27-28, and p. 82.
20. Griechische Grammatik, II, München, 1950, pp. 246-301.
21. Estructura del sistema de aspectos y tiempos del verbo Griego antiguo, 1954, pp. 45-65.
22. Structural Semantics, p. 111 ff. Introduction to Theoretical Linguistics, pp. 309-17.
23. The use of the Ancient Greek perfect down to the second century A.D. Institute of Classical Studies, University of London, Bulletin no. 12, 1965, pp. 1-21.
24. Nirukta 1.1. This definition is identical with that in the Bṛhaddevatā 2.121.
25. There is a long drawn out controversy about the real significance of bhāva in the above definition. Macdonell (B.D. 2.121) translates it thus: "The verb (ākhyāta) has becoming as its fundamental meaning (pradhāna). He is followed by Sarup (The Nighantu and the Nirukta, Delhi, 1962, p. 5) and Ghosh (Aspects of Pre-Pāṇinian Sanskrit Grammar, B. C. <sup>Law</sup> volume, Indian Research Institute, Calcutta, 1945, p. 343, cf. also some notes on Yāska by P. D. Gune, IA. vol. 45, 1916, pp. 158-59), while Brough (Audumbarāyana's Theory of Language, BSOAS, Vol. 14, 1952, p. 73; cf. also K. Kunjunni Raja's discussion on the subject in his "Yāska's definition of the 'verb' and the 'noun' in the light of Bhartr̥hari's explanation", AOR, Centenary Number, Vol. 13, 1957, pp. 86-88; G. B. Palsule, The Sanskrit Dhātupāṭha, Poona, 1961, p. 9) translates it as 'being-and-becoming'. I am inclined to take bhāva in the sense of 'mode' or 'manner', and to translate it as above. The reason why I would like to take bhāva as 'aspect' needs an explanation.

According to Yāska a verb (ākhyāta) is that in which action is the principal things feature (bhāvah pradhānam yasmin tat); while nouns (nāmāni) are those in which completed acts are most important (sattvam pradhānam yesu tāni = sattva-pradhānāni nāmāni Ni. 1.1). Bhāva is, therefore, an act in process, and sattva is a completed act. In this sense bhāva always preceeds sattva (where sattva is to be taken mainly in the sense of a verbal noun or noun derived from a verb keeping the same sense of a verb). Yāska then states that every act has former and latter stages or successive stages from beginning to end (pūrvāpari-bhūtam bhāvam ākhyātenā-caste - Ibid., 1.1). By that he means that bhāva is not a completed act as opposed to sattva. As, for example, vrajati, pacati suggest actions which are proceeding and have not been completed. Conversely, vrajyā, pakti are completed acts. Again, bhāva can be of various types; but for our convenience, says Vārṣṇāyana, it can be looked upon in six ways, and these are: jāyate, ('is born'), asti ('is', 'exists'), vipariṇamate ('changes'), vardhate ('grows'), apakṣiyate ('decays'), and vinasyati ('dies out'). Jāyate implies asti in a pre-manifest form; when the process of birth is complete, asti asserts the existance of that thing; then the existing thing begins to change, begins to evolve (vipariṇamete) in its own way with or without looking at its original self; the process of evolution is associated with its growth (vardhate) which again, decays (apakṣiyate), and ultimately dies out (vinasyati). The inclusion of asti as one of the bhāvas in the above six divisions shows that Yāska wants to draw a line of demarcation between the two roots as and bhū. asti is normally used in a static sense and bhavyati in a dynamic sense or



signifying continued activity. That is why, Durgācārya, following the intention of Yāska, tries to explain all the actions in connection with it; e.g.;

<u>āste</u>	means	<u>āsino bhavati.</u>
<u>śete</u>	means	<u>sayāno bhavati,</u>
<u>vrajati</u>	means	<u>vrajan bhavati,</u>
<u>tisthati</u>	means	<u>tisthan bhavati,</u>
<u>mriyate</u>	means	<u>mriyamāno bhavati,</u>
<u>vrkṣo rohati</u>	means	<u>vrkṣo rohan bhavati,</u> and so on.

This involves the principle that any verb can be viewed first from these two points of view: static and dynamic. Again, static process is the outcome of what has already been done sometime in the past (probably in the jāyate stage). So, 'Static' can refer to 'a completed past action' the in terms of modern linguists, while 'dynamic' refers to 'the continuous process of an action' or 'an action continuing from the past into the present without referring to its completion'. This, however, I think, coincides with the modern conception of 'aspect' which is also basically divided into two - complete (= Static) and incomplete (= dynamic). Furthermore, that Yāska has noticed that some verbs denote state and not action, is proved by the fact that in describing the meaning of aspect he adds bhāva (e.g. kanatiḥ sabdānubhāve,<sup>vi.30</sup> manasyatir manasvibhāve - Ni.III.7). But if a verb expresses both features, he uses bhāva and karman side by side (e.g., ggadhyatir misri-bhāva-karmā, vrandater mrdu-bhāva-karmanah - Ni.5.15).



26. nānadyatanavat kriyā-prabandha-sāmīpyayoh - Pā. III. 3.135.  
( 'When constants continuance of action or a near past or future is meant, the aorist and the first future are used'. )
27. dhātor ekāco halādeh kriyā-samabhihāre yañ - Pā. III. 1. 22. ( 'In the sense of repetition of the act, the suffix yañ (= ya) is added to a root, having a single vowel and beginning with a consonant. )
28. lin̄ nimitte lr̄ñ kriyātipattāu - Pā. III. 3.139. ( 'When the non-completion of the action is to be understood the affix lr̄ñ is employed in the future tense instead of lin̄'. ) Here lr̄ñ stands for the conditional tense.
29. bhāve - Pā. III. 3.18. Many suffixes can be used in this sense, and an action as expressed by this denotes a general state, i. e. as having attained to the completed state.
30. bhāva-karmanoh - Pā. I. 3.13. ( 'The middle suffix is used when it denotes the state of the subject (= bhāva) or of the object (= karma). Bhāvas were originally verbs expressive of States rather than of actions.
31. V. S. Apte, The Student's Guide to Sanskrit Composition, 3rd edn., Poona, 1890, p.153.
32. K. A. S. Iyer, Bhartṛhari, Poona, 1969, p. 326 f.
33. Upagraha-pratishedhasca, under Pāṇini's tāu sat (III. 2.127).
34. na niṣṭhāparasyānuprayogena puruṣopagrahām viśesitāu syātām under Pāṇini's kr̄ñcānu-prayujyate liti, (III. 1.40). Also in Upagrabhasya ca pratishedho vaktavyah under Pāṇini's tāu sat cited above.
35. See Kaiyyata-Pradīpa on the Mahābhāṣya under the references cited above.
36. See Nyāsa on Kāśikā under Pāṇini III. 1.85.

37. See Palsule, The Sanskrit Dhātupāṭha, chapters IV and V.
38. See Palsule, ibid., pp.113 ff.
39. No systematic study of Sanskrit roots from the point of view of 'State' and 'action' has yet been made. G.B. Palsule has analysed the meaning of the Sanskrit roots in his Sanskrit Dhātupāṭha, but he has not classified them according to the aspectual sense. In no language have the roots been studied aspectually as far as is known to me. A.G. Kennedy has informed us that in English the classification of a verb, according to its aspectual sense, was made first by Webster and Murry, and then by Harvey, Reed and Kellog. In later times they were followed by many distinguished writers (see his Current English, Boston, 1935, p.304). But he has not furnished us with the references to their writings. Recently, Martin Joos in his English verb, pp.101-46, discussed the English verbs from the aspectual point of view (temporary, generic and narrative aspects); yet his study is not exhaustive. Buttman's Greek verbs and lexilogus contain some information on this point.
40. Whitney was silent on the point of aspect in his Sanskrit Grammar. But he explained his position thus: "In the first edition of my Sanskrit Grammar I was able to make (§ 822) only a very brief and general statement respecting it; in preparing to give this statement more precision in the second edition I was led (particularly as being able during a part of the time to do no more serious work than this) to note in considerable detail the usage of the different Brāhman texts; and it seems worthwhile to report here the results with some fulness". (Trans. Am. Phil. Assoc. 1892, p.6)

The second revised and third editions of his grammar came out in 1888 and 1896 respectively. In between these two editions, his article "On the Narrative use of Imperfect and Perfect in the Brāhmaṇas", Trans. Am. Phil. Assoc., 1892, pp. 5-34, was published. As the subject <sup>it</sup> had been discussed there, he did not repeat ~~them~~ in the third edition of his Sanskrit grammar, where only some of the salient points were mentioned.

41. Whitney's Sanskrit Grammar has three editions: 1st edn. in 1879; 2nd edn. in 1888, and the 3rd edn. in 1896. Subsequently this third edition has been litho-graphically reprinted. The main conclusions will be found in the third edition: § 779 for the imperfect; §§ 821-823 for the perfect, and §§ 926-930 for the aorist.
42. See his article 'On the Narrative use of Imperfect and Perfect in the Brāhmaṇas'.
43. Christian Bartholomae, Das altiranische Verbum in Formenlehre und Syntax, München, 1878.
44. F. Spiegel, Vergleichende Grammatik der alteranischen Sprachen, Leipzig, 8th edn. 1882.
45. J.S. Speijer (or Speyer), Sanskrit Syntax, Leyden, 1886; Vedische und Sanskrit-Syntax, Strassburg, 1896.
46. See his Sanskrit Syntax, pp. 246 ff. §§ 328 ff.
47. Vide § 131 ff. pp. 150 ff. F
48. The influence of Delbrück and of Whitney is predominantly noticed in his Sanskrit Syntax (pp. 246-257) and his Vedic Syntax (pp. 50-54). He uses the same examples.



49. B. Delbrück, Das Altindische Verbum aus den Hymnen des Rgveda dargestellt, Halle, 1874; Altindische Tamputlehre, Halle, 1876; Altindische Syntax (= Syntactische Forschungen V), Halle 1888; Vergleichende Syntax der Indo-germanischen Sprachen, Vol. II, (= Grundriss der Vergleichenden Grammatik der Indo-Germanischen Sprachen IV), Strassburg, 1897.
50. See pp.14-15.
51. Louis H. Gray, Contributions to Avestan Syntax, the Conditional Sentence, Annals of the New York Academy of Sciences, Vol. 12, no. 13, 1900, pp. 449-508; Contributions to Avestan Syntax, the Preterite Tenses of the Indicative, JAOS, 21, 1900, pp.112-145.
52. Altira Verb, p.223 ff. (cf. also A.V.W. Jackson, An Avestan Grammar, Stuttgart, 1892, § 624).
53. Ibid., pp.222-23.
54. Ibid., p.237.
55. Ibid., p.240.
56. Vergleichende Grammatik, pp.491.
57. Ibid., p.493.
58. Ibid., p.495.
59. Alt. Temp. pp.128-29, 131; Alt. Syn. p.280; Verglei. Syn. II, pp.240, 302-303, 309.
60. Alt. Temp. pp.90, 132; Alt. Syn. p.279; Verglei Syn. II, pp.268 and 309.
61. Alt. Temp. pp.100-101, 112, 131-32; Alt. Syn. p.298; Verglei Syn. II. pp.177, 213, 269, 275, 309, etc.
62. Skt. Gramm. § 927-30. Gray is not inclined to accept his views on the aorist, see JAOS, 21, p.113.



63. Ibid., § 779.
64. Trans. Am. Phil. Assoc. 1892, p. 5. Cf. his note in Trans. Am. Phil. Assoc. Vol. XXIII, pp. 85-95; Skt. gram. §§ 821-823. Cf. also Delbrück, Alt. Temp. p. 131; Alt. Syn. pp. 300-301; Verglei Syn. II pp. 271-275; Speyer, Vedic Syntax p. 52.
65. JAOS, 21, p. 115.
66. Ibid., p. 121; cf. also Delbrück, Alt. Temp. p. 88; Verglei Syn. II p. 230.
67. Ibid., p. 128. Whitney's view of the perfect is not accepted by Gray.
68. See Delbrück, Alt. Temp. pp. 113, 132; Verglei Syn. II pp. 228, 275-76, 309; Whitney, Skt. Gram. § 532a; Speyer, Skt. Syn. pp. 256-257; Ved. Syn. §§ 171, 181.
69. Gray thinks that their views do not tally with the Avestan language (Ibid., p. 114).
70. Ibid., p. 114.
71. A. A. Macdonell, Vedic Grammar, Strassburg, 1910; A Vedic Grammar for Students, Oxford, 1916, reprinted in 1953. In his Vedic Grammar (p. 312, § 410 Ab) he was very brief in his remark that "no Vedic tense has an imperfect meaning, while the perfect sense is generally expressed

by the aorist". As he did not discuss the Syntax of the Vedic language in his first book, he did not elaborate this idea, which he did later in his Vedic Grammar for students (vide pp.339-368).

72. La Valeur du Parfait dans les Hymnes Védiques, Paris, 1925.
73. Grammaire Sanscrite, Paris, 1930, pp.137, 396 etc.
74. Grammaire de la langue védique, Lyon, 1952, p.364 ff.
75. La valeur du parfait, pp. 1-5.
76. The Sanskrit Language, London, 1955, p. 296 ff.
77. On the problems of the developments of Tense in old Indo-Aryan,  
25th International Congress of Orientalists, Moscow, 1960,  
pp. 167 - 74.
78. On Past Tense and Verbal Aspects in the Rgveda, AO (Hungary)  
Vol. 5 (1-2), pp. 75-99.
79. Ibid., p. 169.
80. The Aspectual functions of the Rgvedic Present and Aorist,  
Mouton and Co., 1962, 'S-Gravenhage, pp. 167-69.

CHAPTER I. The Perfect Indicative.

1. The Perfect System and its meaning §§ 54-66.

1. For the morphology of Greek see the following (only Chapters dealing with the perfect): Brugmann-Delbrück, Grundriss der Vergleichende Grammatik der indo-germanischen Sprachen, Vol. II, pt. II, Strassburg, 1886-1900; Eng. tr. Vol. IV, pt. III, by Conway and Rouse, London, 1895 (references are to the Eng. tr. unless otherwise stated); Griechische Grammatik, Strassburg, 1899; Kühner-Gerth, Ausführliche Grammatik der griechischen Sprache, Vol. I, 3rd edn., Hannover, 1890; Monro, A Grammar of the Homeric Dialect, 2nd edn., Oxford, 1891; Jannaries, An Historical Greek Grammar, London, 1897; Wright, Comparative Grammar of the Greek Language, Oxford, 1912; Atkinson, The Greek Language, London, 1931; Schwyzer, Griechische Grammatik, Vol. I, München, 1939; Chantraine, Grammaire Homérique, Vol. I, Paris, 1948 (also his Histoire du parfait grec, Paris, 1927; and Morphologie historique du grec, 2nd edn., Paris 1961); Buck, Comparative Grammar of Greek and Latin, 6th impression, Chicago, 1955. For Sanskrit: Whitney, A Sanskrit Grammar, 3rd edn., Leipzig, 1896; Arnold, Sketch of the Historical Grammar of the Rig and Atharvavedas, JAOS, Vol. 18, 1897, pp. 203-351; Macdonell, Vedic Grammar, Strassburg, 1910; Thumb, Handbuch des Sanskrit, II, Heidelberg, 1930 (revised edn. by R. Hauschild, 1959); Burrow, The Sanskrit Language, London, 1st edn., 1955 (2nd impression, 1959); Sen, History and Pre-history of Sanskrit, Mysore, 1958.

2. Reduplication with η is very rare in Greek, but common in Vedic.

The η comes from - ει - in the reduplicated syllable. So the reading δειδέχεται (Od. 7. 72) is considered by Wackernagel (BB. 4. 268f) as δη-δέχεται, and so also δήδεκτο (Il. 9. 224), δηδέκατο (Il. 4. 4; 9. 671). Cf. Wright, Ibid, p. 315; Schwyzer, Ibid, Vol. I, p. 648.

3. A note on the origin of the Ka-perfect will not be out of place here.

Although the analogy of the aorist played a prominent part in the origin of the many Ka-perfect forms, it is to be noted that originally some verbs did possess -k in the root (δέδορκεν, ἔοικα, λεληκώς, μεμηκώς, τέτηκα and πεφρίκασι) and when the usual suffix (active singular) α is added to the form, it gives rise to the formation of ka. Comparison of some of the Greek Ka-perfect forms with Sanskrit śā suggests that this k in Greek and ś in Sanskrit came from IE palatal \*ḱ which had developed in two different ways in the two groups of languages, e.g., δεδέχα, Skt. didesā, IE \* dedeika.

Some of the perfects with ka have σκε/ο suffix in the present:

βάσχω : βάλνω > βέβηκα, ἔσχω < \*ḱικ-σχω > ἔοικα  
(cf. Skt. ṣṣ < ṣ), βιβρώσχω > βεβρωκώς,  
βλώσχω > μέμβλωκε, θνήσχω > τέθνηκα, etc. How far the forms like  
ἔ-θηκ-α, ἔδωκα, ἔηκα, ἦκα, etc. are responsible for

the origin of the κα perfect is a matter for further investigation. For further discussion see Walter Petersen, The Growth of the Greek k-perfect, Language, 4, 1928, pp. 267-76; E.H. Sturtevant, The Greek k-perfect and Indo-European - ḱ(o) Language, 16, 1940, pp. 273-84.



4. These are as follows: βέβηκα, βεβήκεν, βέβληκα,  
βεβρωκῶς, δεδάηκε, δέδοικα, δέδυκε, ἐδηκότες,  
ἐλήκα, ἐλήκησι, ἔοικα, ἔστηκα, κέκμηκας,  
μέμβλωκε, μέμυκα, παρῴχηκεν, πέφυκεν,  
τεθαροήκασι, τέθνηκα, τέτληκα, τετύχηκε,  
ὑπ-εμνήμυκε.
5. E. H. Sturtevant thinks that the Greek aspirated perfect forms "owe the aspiration from the Indo-Hittite perfect endings beginning with a voiceless laryngeal, e.g. 1st Sg. -  $\alpha$  and 3rd pl. - '  $\gamma$  ",  
(The Greek Aspirated Perfect, *Language*, 16, 1940, pp. 179-82). But R. G. Kent has denied this argument and says that aspiration of this sort affects labials and dentals in combination with -s- as found in the future. See his The Greek Aspirated Perfect, *Language*, 17, 1941, pp. 189-93.
6. Werner Winter assumes an "o-colouring laryngeal" in ὀρωρέχεται, and also in ὀδωδε, ὀλωλε, etc., and "a zero-grade reduplication" in ἐλήλυθα, ἀρηρώς, etc. See his On the Origin of the Samprasāvana Reduplication in Sanskrit, *Language*, 26, 1950, pp. 365-70.
7. Some attempts are made to find the meaning of the IE perfect in general, and Greek and Sanskrit in particular. See for Greek: Delbrück, Syntaktische Forschungen, IV (Die Grundlagen der Griechischen Syntax), p 80 ff.; Kühner-Gerth, Ausführliche Grammatik der Griechischen Sprache, II, pt. I, 3rd edn., 1898, pp. 146-150; Mutzbauer, Die Grundlagen der

Griechischen Tempuslehre und der Homerische Tempusgebrauch, Strassburg, Vol. I, 1893, Vol. II, 1909; Gildersleeve, Syntax of Classical Greek, pp. 98-103; Wackernagel, Studium zum Griechischen Perfectum, pp. 3-24; Goodwin, Moods and Tenses of the Greek Verb, pp. 13-16; Delbrück, Vergleichende Syntax der Indo-germanischen Sprachen, Vol. II, Strassburg, 1897; Wackernagel, Vorlesungen über Syntax, I, pp. 166-171; Schwyzer, Griechische Grammatik, II, pp. 286-90; Chantraine, Grammaire Homérique, vol. II, pp. 197-201; Ruipérez, Estructura del Sistema de Aspectos y Tiempos del verbo Griego Antiguo, pp. 45-65 (Chapter III); Humbert, Syntaxe Grecque, 3rd ed., pp. 146-49; Lejnieks, Morphosyntax of the Homeric Greek verb, The Hague, 1964, pp. 45-48; McKay, The Use of the ancient Greek perfect down to the second century A.D., Institute of Classical Studies, Bull. no. 12, University of London, 1965, pp. 1-21. For Sanskrit: Delbrück, Syntaktische Forschungen, Vol. II, (Altindische Tempuslehre), Halle, 1876, pp. 101-113; Whitney, On the Narrative Use of Imperfect and Perfect in the Brāhmaṇas, Trans. Ame. Phil. Assoc., 23, 1892, pp. 5-34; Speyer, Vedische und Sanskrit-Syntax, pp. 52ff.; Macdonell, A Vedic Grammar for Students, pp. 341-46; Renou, La valeur du Parfait dans les Hymnes Védiques, Paris, 1925; Gonda, The Aspectual function of the Rgvedic Present and aorist, 's-Gravenhage, 1962, pp. 167-69.

8. L. R. Palmer thinks that "the IE. perfect was an 'intransitive' tense expressing a state persisting in the person of the subject." The Latin Language, London, 1954, pp. 274 and 265 f.

9. See Thorton's Time and Style, London, 1962, Chapter I, where he has discussed the problem at great length. He has shown that not only Homer but not even other Greek writers, such as, Hesiod, Páridar etc. are free from such appositional modes of expression.
10. Thorton, ibid p. 86.
11. Kühner-Gerth (Ausführliche Grammatik der Griechischen Sprache, II, p. 150 quotes some perfect forms which denote the completion of an action in the (very near) future and which is almost an equivalent to the present. But his example -  $\zeta\upsilon\alpha$ ,  $\eta\tilde{\nu}$   $\mu\eta$   $\upsilon\pi\alpha\kappa\omicron\upsilon\sigma\omega\sigma\iota$ ,  $\tau\epsilon\theta\nu\eta\kappa\omega\sigma\iota$  (Thu. VIII. 74) - so that "if they would not submit to their authority, they may be put to death" is different from the others, due to  $\zeta\upsilon\alpha$ . Gonda has also cited some perfect forms from the R̥gveda, which indicate a future event. As, for example,  
 $vásū$   $rudrá$   $purumántū$   $vṛdhántā$   $daśasyátam$   $no$   $vṛṣaṇāvabhīṣtau$  /  
 $dásrā$   $ha$   $yád$   $rékna$   $aucathyó$   $vām$   $prá$   $yát$   $sasráthe$   $ákavābhir$   $ūtf$  //  
[Rv.1.158.1.]  
- 'You the two vasus, you Rudras, to whom all things are known, grant us, great strength when you stand beside us; what wealth Aucathya craves of you, great Helpers when you come forward (in future) with unobjectionable aids.'  
The Aspectual Function of the R̥gvedic present and aorist, p. 169. In Homer there are no perfects indicating a future completed action.
12. Wackernagel also holds this view. See his Studien zum griechischen Perfectum, p. 3f.

2. The Perfect Indicative with past reference §§ 67-95.

1. About the term "completed" Whitney refused to accept that there could be a "satisfactory difference" between preterite and perfect, between "I did" and "I have done." In his opinion "the word completed ought to be banished out of the grammar." He said, "All past action is completed action, or it would not be past." ... "I have done" means "I possess at present the result of a past doing", and so the expression is a combination of past and present time. "It designates", Whitney goes on, "a state of things as now existing which involves as a condition the previous doing or occurrence of something" .... "Then this expression of the present consequence of past action assumes more or less the character of an expression for the past action itself, and so enters into a rivalry with the other ~~preterite~~ tenses; and they compromise on a division of the territory among them." (On Delbrück's Vedic Syntax, AJP. 13, 1892, p. 289). I have normally avoided using this term for the perfect, not because of Whitney's criticism, but to avoid ambiguity with regard to the aorist which grammatically describes 'a past completed action' (§ 13). Instead, I prefer to use "past reference."
2. The corresponding perfect form of the Avestan verb varəz 'to do' is also used to refer to a past action. Like the Greek, ~~they are~~ <sup>it is</sup> also used both in the main and subordinate clauses. In the Gāthā-Avestan prose (Ys.13.4), it is said - iθā mainyū mamanāite iθā vaocātarə iθā vāvərazātarə



('thus the two spirits have thought, thus they have spoken, thus they have done'). Similarly in Ys.29.4 it refers to a past event:

mazdā sa<sup>o</sup>x<sup>o</sup>ārə mairištō yāz īvavərəzō<sup>o</sup> pairi-č<sup>o</sup>θ<sup>o</sup>ē<sup>o</sup> daēvaisčā

mašyāiščā ... ('Mazda of words is most mindful which have been done aforetime both by demons and men ...')

3. From the context it appears that Hector tries to hint at the past action (i.e. the abduction of Helen) of Paris and not the present cowardly action (i.e. taking refuge in the ranks at the sight of Menelaus coming towards him). This act of cowardice at once rouses the feelings of Hector, and ~~which~~ reminds him of the past action of Paris.
4. The dictionary (Liddell and Scott) says that this is the pluperfect of the verb ἔννυμι.
5. ἔρδω is the commonest verb "to do", while ἐκτελέω (ἐκ being emphatic) and τελέω are used to bring to completion a promise, purpose, or a wish. κραίνω is the verb to fulfil the work of somebody; and πειραίνω is used "to do something which comes to an end."
6. The root kr is very often found with the nasal infix side by side with non-nasal form, [redacted]  
[redacted] But it does not affect the perfect form.
7. The perfect form of this root (both active and middle) occurs in more than 100 places.
8. For this allusion, see the commentary of Sāyana.

9. The last two lines of this hymn are repeated in the next three hymns (11-13).
  
10. In some passages of Aeschylus also the perfect of βαίνω expresses a past perfect sense: λιποῦσα δ' ..... βέβακεν ῥέμφα διὰ πυλᾶν ἄτλητα τλᾶσα. (Ag.403-08) - "she passed through the gates .....": βεβᾶσι γὰρ τοῖπερ ἀγρέται στρατοῦ. (Per. 1062) ("Then are gone ..."). βεβᾶσιν, οἷ, νώνυμοι. (1003). παραλλάξασα διὰ χερῶν βέβακεν ὄψις ... (Ag.424).
  
11. See Liddell and Scott, Lexicon, p.1185, where this example is quoted in the sense described above.
  
12. The meaning of ἀπόλωλε in this passage could be either past or present ('he is dead'). But from the context, it seems, that the past is intended.
  
13. The Avestan perfect (vī-nōnāsā) of the verb "to perish" (Skt. naś) with a preverb vi (emphatic or suggesting a past sense) is worth quoting in this connection: anāiś ā vī-nōnāsā yā karapōtāscā kavītāscā (According to those doctrines, there has (totally) perished both the karapship and the kaviship). [Ys.32.15]. Cf. Gray, JAOS. 21, 1900, p.129.
  
14. Aristarchus' reading, πέπασθε, is liked by Philologists, the α representing zero grade of \*πενθ-. Cf. Chantraine, Grammaire Homérique, p. 424. The stages of the construction are \*πέπονθε > \*πέποθε > \*πέποστε > πέποσθε.

15. Lejnieks (Morphosyntax of the Homeric Greek Verb, p. 48) thinks that τέτληκας in this passage can be mutually replaced by the aorist ἔτλη as found in the following lines of Odyssey:

θαῦμά μ' ἔχει ὥς οὐ τι πῶν τᾶδε φάρμακ' ἐθέλχθης·  
οὐδὲ γὰρ οὐδέ τις ἄλλος ἀνὴρ τᾶδε φάρμακ' ἀνέτλη,  
ὅς κε πῆρ καὶ πρῶτον ἀμείψεται ἔρκος ὀδόντων.

[10.326-28.]

The two examples have a different context, and one cannot be mutually exchanged with the other. The perfect τέτληκας is preceded and followed by a present sequence, while the aorist ἔτλη has a past sequence ἐθέλχθης. Besides the intensive meaning τέτληκας is used in a perfective sense (where the continued action is also implied), whereas ἔτλη is used simply to denote an indefinite preterite sense. The combination of aorist and subjunctive (ὅς κε πῆρ) is unusual.

16. Lejnieks (Morphosyntax of the Homeric Greek Verb, p. 48) thinks that ἤλυθον and ὤπωπα of this passage can mutually be replaced without change of meaning in a similar passage as found in the Odyssey:

ἦδη μὲν πολέων ἐδάην βουλὴν τε νόον τε  
ἀνδρῶν ἡρώων, πολλὴν δ' ἐπελήλυθα γαῖαν·  
ἀλλ' οὐ πω τοιοῦτον ἐγὼν ἶδον ὀφθαλμοῖσιν,  
οἷον Ὀδυσσεύος ταλασίφρονος ἔσκε φίλον κῆρ.

[Od. 4.267-70.]

Between the two passages ὄπωπα is replaced by ἴδον and ἦλυθον by εἰλήχυσθα. This passage is also followed by a past sequence ἔσκε and ἔρεξε (line 271). It is also preceded by an aorist and contrasted with the perfect, just as εἰσήλυθον is followed by ὄπωπα at Iliad (298-99). Similarly, he thinks εἰλήλουθας as found in τέκον, τέπτε λιπὼν πόλεμον θρασὺν εἰλήλουθας (Il. 6.254), is replaced by ἦλθες which occurs in

τέπτε ἦλθες πόλεμόν τε λιπὼν καὶ δηϊότοηκα,  
(Il. 13.250).

without destroying the intended force of the sentence. But the perfect forms are intensive, while the aorist describes to an indefinite past reference. This sort of interchange between perfect and aorist is not unknown in Vedic literature. In the Rgveda the line

Vyāsa Indrah prtanāh svojāh [7.20.8.]

- 'Indra has conquered all in his great strength.'

is found also in the aorist (ānad) in place of the perfect (asa) in the other place of the Rgveda:

Vyānad Indrah prtanāh svojāh [10.29.8]

Here the uses of the aorist can be justified as picturing the event as coming within the certain knowledge of the speaker. For other similar instances see Bloomfield and Edgerton, Vedic Variants, Vol. I, p. 138 f.



17. In Avestan also the perfect of the verb "to hear"  $\sqrt{\text{sru}}$  (= Skt.  $\sqrt{\text{śru}}$ ) signifies a past reference:  
 kō ahi yō maṃ zbayehi  
 yep<sup>h</sup>he azō m frāyō zbayentaṃ  
 sraēštō m susruye vācim.  
 (- "who are you that invoke me, whose speech I have heard (or I hear) as the most beautiful of those that often invoke me") [Y AV. Ys. 17.17]  
 Cf. Gray, JAOS, 21, 1900, p. 133.
18. In Avestan, parō vaə xō mā, according to traditional renderings (= prāk uktāḥ stha), has a past reference:  
parō vā vīspāiš parō vaə xō mā daēvāišcā xrafstrāiš mašyāišcā.  
 ("we have exalted you before in the presence of demons, brutes, and men"). [YS. 34.5], Cf. Gray, JAOS, 21, 1900, p. 130.
19. Aristarchus preferred to read ἐδῆδαται, but Monro thinks that Herodian's reading ἐδῆδεταί is the true Homeric form. Cf. Homeric Grammar, p. 30.
20. Wackernagel considers that the perfect of δέδωκε has a 'resultative' sense. So δέδωκε means 'I have given it to you and it is still in your possession' because "the donation at the time when the gift was being spoken about was still in the possession of the recipient." He admits that this meaning is post-Homeric. (See his Studium zum Griechischen Perfectum, p. 4). But even in the post-Homeric the meaning is past, as in Pindar -

δφείλει ..... ταῖς μεγάλαις δέδωκε κόσμον Ἀθάναις.  
 (Nem. II. 8).

21. The perfect of the Avestan verb "to give"  $\sqrt{\delta a}$ , is also used to refer to a past action. In one of the Avestan hymns, three perfect forms, viz; daša (=Skt. dadau), tataša (traditional Skt. rendering ghatayāmāsa), and tu θ ruyē (= traditional Skt. rendering pratyapālayat), occur along with the two present <sup>caus-</sup>forms at the beginning. All these perfect forms refer to past events: e.g.;

nivaē δ ayemi hankārayemi da θ ušō ahurahe mazdā-yō no da δ a yō tataša yō tu θ ruyē yō mainyuš spō ntōtō mō.

("I declare, I offer to the Creator Ahura Mazda, ... who has created (lit. given) us, who has fashioned us, who has fostered us, the most holy spirit"). [Ys.1.1.] Cf. Gray, JAOS, 21, 1900, p.132.

The other two examples of the Avesta also signify the same sense. These are as follows:

yō rašnuš dai δ e maē θ anō m  
yahmāi rašnuš da rō γāi ha xō drāi  
frabavara manavaintīm.

("who has given Rašnu an abode, to whom Rašnu has conveyed a home for long companionship"). [Yt.10.79] Cf. Gray, JAOS, 21, 1900, p.133.

vīspe tē ahurō mazdā hvapō varō uhīs dāman  
ašaonīs yazamaide yāis dadā θ a pouruča vohuča.

("O beneficent Ahura Mazda! We worship all your good and righteous creation which you have created for good and many") [YAv. Ys. 71. 10.] Cf. Gray, JAOS, 21, 1900, p. 133.

22. This Greek verb καίνυμι can be compared <sup>in meaning</sup> with the Avestan verb 'to merit' of which the perfect (viz. haŋhāna) shows past meaning, as in X<sup>v</sup>arata narō aētəm myazdəm yōi dim haŋhāna ašāčā fr ǝrētīčā.  
(O men, eat this oblation, you who have merited it through righteousness and piety'). [Yav. Ys.8.2]; Cf. Gray, JAOS, 21, 1900, p.132.

3. The Perfect Indicative denoting past action extending into the present.  
SS 96-122.

1. When the perfect is used in this sense (i. e., a past action extending into the present), it can be termed 'Resultative'. Most of the scholars like Delbrück, Wackernagel, etc. in their respective treatises mentioned above (See footnotes before) include this sense with the verbs expressing a state. Some, such as, Chantraine, <sup>and</sup> Schwyzer, have used both terms. I have tried to make a distinction between a 'Resultative' and a 'Stative' (Cf. Schwyzer, Gri. Gram. II, p.264 for this term) verb. The Resultative perfect expresses an action resulting from a preceding action, but continuing right up to the present, while Stative perfect denotes mainly the result of an action - the state or condition of the subject now at the present moment. Resultative perfects are generally the past perfect, while Stative perfects are mainly the present perfect. A resultative perfect can be stative, if it describes a state, but a stative perfect can hardly express the idea contained in a Resultative perfect. The examples cited in these two categories will demonstrate this statement. But in a wider sense they may overlap each other.
2. In the following lines from Aeschylus, Sophocles, Euripides, and Demosthenes the perfect of ἔρχομαι also signifies this sense:  
πάντως τι καινὸν ἀγγελῶν ἐλήλυθεν (A. Pro. 943);  
σὲ δ', ὦ τέκνον, τόδ' ἐλήλυθεν πᾶν κράτος ὠγύγιον  
(S. Ph. 141-42);



ἃ δ' ἀμφὶ τοῖν σοῖν δυσμόροιν χαλδοῖν κακὰ νῦν ἐστὶ, ταῦτα σηματοῦς  
 ἐλήλυθεν (S.D.C.365-66); σὺ δ' ἀντάμειψαί μ', ὅστις  
 ὦν ἐλήλυθας ἐπτάστομον πύργωμα Θηβαίας πόλεως  
 (E.Ph.286-87); Cf. Demosthenes where ἐφ' ἡμᾶς makes the  
 position different: τὴν μὲν οὖν συκοφαντίαν τὴν τούτων,  
 καὶ μεθ' ὅσης ἐπιβουλῆς ἐληλύθασιν ἐφ' ἡμᾶς, ἐξ αὐτῶν  
 τῶν πεπραγμένων εἴσεσθε. (38.3).

3. Similarly, in the Avesta the perfect of the verb "to come" describes a past action extending into the present; e.g.:  
yayata dunma yayatā frā-āpərəm nyāpərəm upa-āpərəm haz-arəvō-vārayō  
baēvarə -vārayascī.

(- 'the cloud has come, (it) has come, to the water (above), (to) the water below, the water beneath, with a thousand drops, with ten thousand drops') [YAv. Vd.21.2.] Cf. Gray, JAOS, 21, 1900, p. 135.  
Yayata here means "has come and is still there."

4. Cf. Xenophon for this sense. νῦν δέ, ὥς ἀκούω, Κοτυωριτῶν πολλοὺς ἤδη ἀποδέδυκεν. (An.5.8.23).

5. Bizon (Syntaxe Grecque, p. 88) considers Xenophon's line -

ἡ μὲν γὰρ εὐταξία σώζειν δοκεῖ, ἡ δὲ ἀταξία πολλοὺς ἤδη ἀπολώλεκεν (An.3.1.38) as resultative, but Smyth (Greek Grammar, p. 435) thinks that "the perfect may here set forth a general truth" and translates it thus: "lack of discipline ere now has been the ruin of many."



6. This perfect form <sup>u</sup> πέπρωται is also found in this sense in Aeschylus and Euripides: οὐ ταῦτα ταύτη μοῖρ᾽ ἔκω τελεσφόρος κρᾶναι πέπρωται (A. Pro. 511-12); .... οὐ δὴ τὴν μακρὰν ἀποικίαν, Ἰοῖ, πέπρωται σοῖ τε καὶ τέκνοις κτίσαι (Ibid. 814-15). ... τῇδε γάρ σφ' ἐν ἡμέρᾳ θανεῖν πέπρωται καὶ μεταστῆναι βίου (E. Alc. 20-21).
7. Cf. νῦν δὲ παρ' Αἰγυπτοῦ κάλλιστον ὄλβον ἀμφέπων νάει, τετίματαί τε πρὸς ἀθανάτων φίλος (Pén. Isth 4. 58 ff); καὶ τὴν Ἰβιν διὰ τοῦτο τὸ ἔργον τετιμῆσθαι λέγουσι Ἀράβιοι μέγας πρὸς Αἰγυπτίων (Herodotus. II. 75).
8. Cf. πέπαυμαι in later writers: ἄρ μοῖ πέπαυμαι τοὺς ἐμοὺς θρηνῶν πόνους (A. Pro. 615); ἀλλ' ἤθελον μὲν εἴ σε πεισθῆναι λόγοις ἐμοῖσιν· εἰ δὲ μή τι πρὸς καιρὸν λέγων κυρῶ, πέπαυμαι (S. Ph. 1277-79). Here the effect of past action extends into the present. Herodotus' use of πέπαυμαι can be considered as a resultative perfect: Ῥοδῶπιος μὲν νῦν πέρι πέπαυμαι (II. 136). In Thucydides, however, it is used with a past reference, its association with ἐπειδὴ gives it a ~~present~~ meaning: τὸ δὲ πάλαι καὶ ἐν τῷ Ὀλυμπικῷ ἀγῶνι διαζώματα ἔχοντες περὶ τὰ αἰδοῖα οἱ ἀθληταὶ ἡγωνίζοντο, καὶ οὐ πολλὰ ἔτη ἐπειδὴ πέπαυνται. (I. 6) (~~I. 6~~).
9. This sense of πέπηγα is also found in Aeschylus and Sophocles,

δι' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ τί τας  
φόνος πέπηγεν οὐ διαρρύδαν (Aesch. Ch. 66-67);  
πέπηγε δ' ἐν γῇ πολεμῖα τῇ Τρωάδι (Soph. Aj. 819).

10. Cf. Herodotus: Ἡ δὲ ἰητρικὴ κατὰ τάδε σφι δέδασται·  
μῆς νοῦσου ἕκαστος ἰητρὸς ἐστι καὶ οὐ πλεόνων. (II. 84).  
(II. 84).

11. Cf. the perfect from of this verb in other writers: ...  
εἰ δὲ πάντ' εἴρηκας, ἡμῖν αὖ χάριν δὸς ἥνπερ αἰτούμεσθα,  
μέμνησαι δέ που (Aesch. Pro. 821-22); ...  
ἦδε γὰρ γυνὴ δούλη μὲν, εἴρηκεν δ' ἐλεύθερον λόγον (S.<sup>Fr</sup> 62-63).

12. Cf. Macdonell, Vedic Grammar for Students, p. 241.

13. Cf. Macdonell, Vedic Grammar for Students, p. 341 f.

14. Cf. λελῆσθαι in Sophocles:

δεινὸν γέ σ' οὔσαν πατρὸς οὔ σὺ παῖς ἔφυς, κείνου λελῆσθαι, τῆς  
δὲ τικτούσης μέλειν (El. 341-42).

15. For this idea of the verb λύω Cf. II. 1.29; 24.137, 555.

16. The following perfect (viz. pafrē) of the Avesta, which shows a past  
action extending into the present, can be compared in this context:  
at mā yavā bē ndvō pafrē mazistō ('how long now has the mightiest  
Bend<sup>ya</sup> held me in combat'). [Ys. 49.1]. Cf. Gray, JAOS, 21, 1900, p. 131.

4. The Perfect indicative with present meaning §§ 123-241

1. Being reduplicated in nature, the basic idea of the perfect was also intensive in IE (Cf. §§ 22-23 and also § 18). Apart from this, the degree of intensity varies according to the dramatic situation. The speech of the character or the narrative account of the author gives the effect to the situation. Intensity largely depends on this stylistic effect. This question has been discussed in the works of Delbrück, Wackernagel, Schwyzer, Humbert etc. mentioned before. Chantraine has not recognized intensive perfect in his Grammaire Homérique II. Some works, which discuss this problem from the stylistic point of view, can be added here: A. H. Gardiner, The Theory of Speech and Language, Oxford, 1923; W. B. Stanford, Greek Metaphor, Oxford, 1936; Aeschylus in his Style, Dublin, 1942; P. T. Stevens, Colloquial Expressions in Euripides, Classical Quarterly, 31, 1937, p.182 ff.; F. R. Earp, The Style of Sophocles, Cambridge, 1944; The Style of Aeschylus, Cambridge, 1948; D. Tarrant, Colloquialisms, Semi-Proverbs, and Word-Play IN PLAT, Classical Quarterly, 40, 1946, p.109 ff.; J. Gonda, Stylistic Repetition in the Rgveda, Amsterdam, 1959.
2. For the intensive nature of the adverbs, see specially, Holger Thegeff, Studies on Intensification in Early and Classical Greek, Societas Scientiarum Fennica, Commentationes Humanarum Litterarum, XXI, 1, Helsingfors, 1954, pp. 11-227. Cf. also his

Studies on the Greek Superlative, *ibid*, XXI, 3, 1955, pp. 7-122, for the part played by the superlative in the matter of intensification.

3. For the prepositions or preverbs adding intensity to a verb, see particularly, J. Brunel, L'Aspect Verbal et l'Emploi Des Préverbes en grec, Paris, 1939; R. Strömberg, Greek Prefix Studies, Göteborgs Högskolas Årsskrift, 1946; J. Humbert, Syntaxe Grecque, 3rd edn., Ch. X. pp. 298-344; J. Gonda, The Aspectual Function of the Rgvedic Present and Aorist, pp. 225-50.
4. For the particles giving emphasis, see J. J. Fraenkel, A Question in Connection with Greek Particles, *Mnem* 13, 1947, p. 183 ff.; D. Labéy, Manuel des particules grecques, Paris, 1950; J. D. Denniston, The Greek Particles, 2nd edn. Oxford, 1954; J. Blomqvist, Greek Particles in Hellenistic Prose, CWK Gleerup, Lund, 1969.
5. In the post-Homeric literature, some other verbs are also used in the same way: ἀνοίγω (open): ἀνέψγα (stand open); μαίνομαι (go mad): μέμνηνα (am maddened); ῥήγνυμι (break): ἔρρωγα (am burst open); etc.
6. The use of the perfect of this verb in the present is also found in later poets. Pindar, for example, used it in the intransitive present meaning in the sense of 'the fame shines' in his Olympia:  
τὸ δὲ κλέος τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις  
Πέλοπος (Od. I. 94 f). In his Nemean also it is used  
intransitively with φάος and φέγγος in the sense of 'flash'  
(like the eye), as, τίν γε μέν, εὐθρόνου κλεοῦς ἐθελοῖσας,



ἀέθλοφόρου λήματος ἔνεκεν Νεμέας 'Επιδαυρόθεν τ'

ἄπο καὶ Μεγάρων δέδορκεν φάος

(III. 83-84), and ἔνθα 'Ρέας πόρον ἄνθρωποι καλέοισι,

δέδορκεν παιδὶ τοῦθ' 'Αγησιδάμου φέγγος ἐν

ἀλικίᾳ πρώτῃ·

(IX. 41-42). But in Aeschylus δέδορκα

is used transitively: κτύπον δέδορκα· πάταγος οὐχ ἔνδς

δορός (Th. 104). Similarly also in Sophocles: σέ τοι,

σέ τοι μόνον δέδορκα ποιμένων ἐπαρκέσοντ'· (Ajax. 360).

Euripides: καὶ μὴν δέδορκα τόνδε Πηλέα πέλας

(Andro. 545). The perfect form of δέρκομαι whenever it occurs

in the early Greek literature, signifies a present (intransitive)

meaning. In the dramatic and later literature, like Sanskrit, it

is mostly transitive (vide Liddell and Scott, Greek Lexicon). In

early prose this verb does not occur. For further discussion, vide

Veitch's Greek Verb, New edn., 1887, p. 176. In Avestan also the

perfect of the verb 'to see' (dərəs or darəs) is used transitively

present  
with meaning No narə ahī? yim aza m vīspahe aṇ hə uš astvato

sraeštə m dādarə sa, xʷahe gayehe xʷanvatō (am ə šahe).

- 'Who, O Hero, are you? Whom I see the noblest of all material  
creation, shining with (your) own eternal life?'

L. H. Gray thinks that it is used in a perfective sense and translates

dadarə sa as 'I have seen' following the traditional rendering as

expressed in the commentary by the Sanskrit word dadarsā.

(Contributions to Avestan Syntax, JAOS, 21, p.132). Renou considers it as solely resultative ("qui est isolé nettement résultatif", Valeur du Parfait, etc. p.12). But as the idea presented here is happening in the presence of the speaker, the perfect has lost its past significance: Cf. I. J. S. Taraporewala, Selections from Avesta and old Persian, Part I, Calcutta, 1922, pp.3 and 17).

7. While considering this example, Lejnieks (Morphosyntax of the Homeric Greek verb, p.46) thinks that δέρκεται and δέδορκα are interchangeable between them so far as the meaning is concerned and the following example has been given in support of his statement:

οὔτε νεώτατός ἐσσι μετ' Ἀργείοισι τοσοῦτον,  
οὔτε τοι δεύτατον κεφαλῆς ἐκ δέρκεται ὅσσε.

[Il. 23.476-77.]

δέρκεται ("have sharpest sight") here may be intensified by the presence of δεύτατον, but the nature of intensity is not the same.

8. I. Bekker, Scholia in Homeri Iliadem, Berlin, 1825, p.591.
9. In Sanskrit, the perfect indicative of drś is normally used transitively and with a past reference (Cf. this sense with ὄπωπα). But the present meaning is also seen in some of the examples (Cf. RV. 1.164.4; 10.10.6; 102.10). Similar is the case with dādrśe and other forms of this root. See Delbrück, Vergl. Syn. II. pp.196, 259; Renou, Valeur du parfait, pp. 12, 24, 51, 171, 174.

10. Macdonell, Vedic Reader, Oxford, 1960, p.122. As the interpretation of this stanza is uncertain, I have followed Macdonell which seems to me plausible.
11. These examples will be discussed in the chapter of pluperfect.
12. These examples will be discussed in the chapter of participles.
13. In later writers γέγωνε is used imperatively, but possibly with the same emphatic meaning "tell loudly so as to be heard." As, for example, in Aeschylus - πάντ' ἐκκάλυψον καὶ γέγων' ἡμῖν ἄβ' λόγον (Pro.196); Similarly in Sophocles - ..... τίς ἀνέμων ὁ φίλτατος; γέγωνέ μοι πᾶν τοῦθ', ὅπως εἰδῶ τίς εἶ. (Ph.237-38). In Euripides the Homeric sense is maintained: γέγωνέ τ' εἰς δόμους (OS 12,20) ("send a cry (so that it can be heard) within the door)."
14. The other two occurrences of γέγωνε (Il. XXIV. 699f, and Od. VIII. 303f) seem to behave like a reduplicated aurist, not like a perfect. This form is used in a series of preterite verbs. In the Iliad γέγωνε occurs in the passage where the author describes the activities of Cassandra thus:

ἀλλ' ἄρα Κασσάνδρῃ, ...  
Πέργαμον εἰσαναβᾶσα φίλον πατέρ' εἰσενόησεν  
ἔσταότ' ἐν δόφρῳ, κήρυκά τε ἀστυβοώτην·  
τὸν δ' ἄρ' ἐφ' ἡμιόνων ἴδε κείμενον ἐν λεχέεσσι·  
κώκυσέν τ' ἄρ' ἔπειτα γέγωνέ τε πᾶν κατὰ ἄστυ.

[Il. 24. 699-703.]

Here γέγωνε shows the final action of Cassandra. Cassandra 'marked' ( εἰσενόησεν ) her father and the herald, she 'saw' ( ἶδε ) the other, and then she 'uttered a shrill cry' ( κώκυσεν ) and finally she 'called loudly' ( γέγωνε ) throughout all the town. And this is the last of her actions. Similarly, various activities of Hephaestus are narrated thus:

βῆ δ' ἔμεναι πρὸς δῶμα φίλον τετιημένος ἦτορ.  
ἔστη δ' ἐν προθύροισι, χόλος δέ μιν ἄγριος ἦρει.  
σμερδαλέον δ' ἐβόησε, γέγωνέ τε πᾶσι θεοῖσιν.

[Od. 8.303-05.]

Herein, too, γέγωνε is used at the end. Hephaestus 'went' ( βῆ ) to his house, and 'stood' ( ἔστη ) at the gateway, and a dreadful anger 'seized' ( ἦρει ) him, he 'cried out' ( ἐβόησε ) terribly, and at last, he 'called loudly' (so as to make himself heard = γέγωνε ) to all the gods. And this is his final action.

15. Lejnieks thinks that κέκληται in these two examples can be replaced by καλέονται as found in
- ..... οἳ τιτῆνες καλέονται [Il. 14.279.]
- 'Who are called Titans'. (See Morphosyntax of the Homeric Greek Verb, p.46). He has not cited another example of καλέονται which occurs in

τοῦνεκα ἀναίμονές εἰσι καὶ ἀθάνατοι καλέονται  
[Il. 5.342.]

- 'Because they are bloodless, and are called immortals.'

But in these two instances, it seems, there is no intensity of meaning, because the passages are mere descriptive and they do not



aduce any reason for the justification of the use of καλέονται as in the case of κέκληται or κέκλημαι in the examples cited above.

16. But in Avestan the perfect passive, vaōce, 'is called', is used in the same way as in Greek, in the following line:  
ham-irista aētayā urvarayā yā vaōce haδ ānaēpāta ('mingled with that plant which is infact called Hadhānaēpāta'). [Y Av. Vd.14.4.]  
 Cf. Gray, JAOS, 21, p.135.

17. Exactly the same hymn (with a little alteration in the first line) is found in the R̥gveda, but there the perfect jagrāha is replaced by the present gr̥bhñāmi:  
 na hyāsyā nāma gr̥bhñāmi nō asmīn ramate jāne/pārām evā  
 parāvātam sapātnīm gamayāmasi // [RV.10.145.4.]

In these two examples, there is no change in meaning, because the present and perfect tenses are used in two different texts under different contexts though on the same subject. But the Greek examples are different from these two examples.

18. This is known as the unreduplicated perfect form of IE \* u<sup>h</sup>ed, \* uid-, Skt. Veda, Av. vaeδā, Goth. wait, OCS. věde. Armenian gitam, 'I know', is a transformed form from \* uoida, Cf. Lesb. οἶδημι < οἶδα (See Brugmann, Comp. Gram. IV. p.404). Another perfect form of vid - as found in the R̥gveda is viveda (RV. III.1.9; 39.5-6 etc.) which is used in the perfect sense in the active voice.

The other form which occurs in the R̥gveda is viveditha (VIII.15.5).

In the same way, grammatically the other perfect forms can be  
for

formed. The ~~only~~ reason ~~of~~ calling veda a perfect form is the  
perfect ending a in 1st and 3rd sg. numbers; otherwise it is *normally*  
conjugated with the usual endings. This form <sup>can</sup> ~~seems to be~~ ~~also~~  
conjugated like the usual perfect form (viveda etc.) in Sanskrit.

Can veda be regarded as a defective verbal form like the uncompound  
perfect āsa from the root as, to be?

19. Scholars like Buttmann (A Catalogue of Irregular Greek Verbs,  
London, 1844, p.77 - 'I have seen into it and consequently I know'),  
Veitch (Greek Verbs, Oxford, 1887, p.216), Schwyzer (Griech.  
Gramm. II, p.263), Liddell and Scott (Greek-Eng. Lexic. under  
 $\epsilon\lambda\delta\omega$  ), and Gray (Foundations of Language, p. 205) have explained  
the meaning of  $\omicron\lambda\delta\alpha$  indicating its relation with  $\epsilon\lambda\delta\omega$ .
20. Liddell and Scott, loc. cit.
21. Gray, loc. cit.
22. The other examples are noted below:  $\omicron\lambda\delta\alpha$  = II.4.163; 360;  
5.183; 6.367; 447; 10.342; 11.408; 13.275; 14.72; 15.66;  
66.50; 18.192; 19.219; 421; 20.201 = 432; 20.434; 21.440;  
24.105; Od.1.216; 3.184; 4.551; 712; 5.215; 423; 6.176; 7.25;  
8.28; 215; 10.267; 457; 11.69; 463; 13.314; 14.365; 15.211;  
16.470; 475; 17.307; 373; 563; 18.228; 265; 19.237; 20.309;  
23.175; 202.  $\lambda\delta\mu\epsilon\nu$  = II.1.124; 2.252; 301; 7.281; 10.100;  
11.718; 18.197; 20.203; 23.890; Od.4.109; 138; 632; 8.146; 213;  
10.190; 12.189; 191; 17.78; 23.110.

οἴσθα = Il. 1.85; 365; 2.192; 11.652; 15.93; 204; 23.309;  
589; 24.652; Od. 4.465; 15.20; 16.320; 424; 17.573; 19.493;  
23.60.

ἴστε = Il. 23.276; Od. 7.211; 21.110.

οἴδε = Il. 1.343; 3.308; 4.361; 5.406; 761; 236; 10.247;  
11.656; 792; 15.403; 16.860; 18.185; 363; 24.41; Od. 2.832;  
3.216; 4.386; 8.134; 14.119; 19.286; οἴδεν: Od. 1.53; 2.88;  
4.771; 11.445; 13.405 = 15.39; 15.523; 17.153; 20.46; 75.

ἴσασι(ν) = Il. 6.151; 9.36; 18.420; 20.214; 23.312; Od. 2.211;  
283; 4.379 = 468; 11.122; 124 = 23.271; 13.239; 14.89; 23.269;  
24.188.

23. The other references are as follows: ἔολκας = Il. 15.90;  
Od. 1.208; 6.187; 16.200; 17.416; 18.128; 19.381; 20.227;  
ἔολκε(ν) = Il. 2.233; 3.158; 170; 286; 459; 9.70; 10.440;  
11.613; 12.212; 14.212; 19.79; 20.371; 372; 21.374; 456;  
23.493; 469; Od. 1.278 = 2.197; 1.292; 2.223; 3.335; 357; 4.143;  
5.212; 6.60; 243; 7.159; 8.146; 358; 16.202; 17.500; 511;  
20.194; 21.319; 322; 22.196.

24. In this connection I would like to mention that the aspectual difference in meaning between the perfect and present reminds me of a parallel between this and the usages of cases that this verb takes in Sanskrit. In Sanskrit (as also in Greek) the verb "to remember" takes the two cases - genitive and accusative. According to strict grammatical rule, in Sanskrit it will take a genitive, although the accusative is also possible. But there is a difference in meaning between the two.

With the genitive, it is generally assumed that memory is complete, e.g., after seeing certain things used by a person, we remember him with all his qualities and activities; in this case the genitive is employed, e.g., putrah matuh smarati 'the son remembers his mother well'; while the accusative will signify only a general remembrance (without intensity); e.g., putrah mataram smarati 'the son remembers his mother'. In this connection it is worth while mentioning that in Bhāsa's Svapna-vāsavadattam, a drama of the 2nd cent. B.C., the two cases occur side by side, probably, with this distinction of meaning. The King Udayana says -

smarāmyavantyādhipatīḥ sutāyāḥ prasthānakāle svajanam smarantīyāḥ /  
bāspam pravṛttam nayanāntalagnam snehān mamaivorasi pātayantīyāḥ //

[V. 5.]

- 'I (King Udayana) remember (fully) the daughter of Avantī's King, who, at the time of leaving thought (lit. thinking) of her relatives, and through affection fell (lit. falling) a tear, clinging to the corner of her eyes, on my breast.'

[In this connection the sūtra of Pāṇini can be compared. It runs thus - adhōgartha-dayeśām Karmani saṣṭhī (2.3.52) - where adhi implies a sense of intensity. That adhi intensifies the meaning of a root is evident from a hymn of the R̥gveda - itō vā sātīm īmahe divó vā pāṛthivād adhi / īndram mahó vā rájasah // (I.6.10).

— 'We invoke Indra, whether he comes from this earthly region, or from the heaven above, or from the vast firmament, that he may give us wealth').



This sort of difference is also to be understood between the perfect and the present of the verb "to remember" in Greek, so far as the force of meaning is concerned. The perfect of  $\mu\epsilon\mu\eta\eta\sigma\kappa\omega$  can be equated with the genitive and the present with the accusative of Sanskrit.

25. This is a doubtful root. Several verbal forms have been suggested:  $\mu\acute{\alpha}\sigma\mu\alpha\iota$  or  $\mu\acute{\alpha}\lambda\sigma\mu\alpha\iota$ ,  $\mu\alpha\iota\mu\acute{\alpha}\omega$ , (a reduplicated form from  $\sqrt{\mu\alpha}$ ), and  $*\mu\acute{\alpha}\omega$ . (Cf. Liddell and Scott, Lexicon, pp. 1073, 1086). The perfect forms  $\mu\acute{\epsilon}\mu\omicron\nu\alpha$ ,  $\mu\acute{\epsilon}\mu\omicron\nu\alpha\varsigma$ , and  $\mu\acute{\epsilon}\mu\omicron\nu\epsilon$  show that the verb requires an -v- in the original root. Etymologically, it is connected with  $*\mu\epsilon\nu(\omega)$  'to think', as the Sanskrit and Avestan root  $\sqrt{\text{man}}$  shows; (Cf. Lat. meminisse, monere, memini, Slav. & Lith. minėti, Goth. ga-munan, Germ. meinen, Eng. mean). The Greek verb  $\mu\acute{\epsilon}\nu\omega$  or  $\mu\acute{\iota}\mu\eta\omega$  meaning 'stay', 'stand apart', 'tarry', 'remain' has no semantic connection with it.

26. The other forms and their occurrences are as follows:

$\mu\acute{\epsilon}\mu\alpha\mu\epsilon\nu$ : II. 9.641; 15.105;  $\mu\acute{\epsilon}\mu\omicron\nu\alpha\varsigma$ : II. 7.36; 9.247; 13.307; 14.88; 21.481; 24.651;  $\mu\acute{\epsilon}\mu\alpha\tau\omicron\nu$ : II. 8.413; 10.433;  $\mu\acute{\epsilon}\mu\alpha\theta'$ : II. 7.160;  $\mu\acute{\epsilon}\mu\omicron\nu\epsilon$ : II. 12.304; 16.435; 18.176; 21.315; Od. 15.152; 20.15;  $\mu\epsilon\mu\acute{\alpha}\sigma\iota$ : II. 10.208 = 409; 236; 20.165; 22.384; Od. 4.700; 740; 5.18; 17.520; 20.215; 22.263;  $\mu\acute{\epsilon}\mu\alpha\sigma\alpha\nu$ : II. 2.863; 7.3; 8.56; 12.89 = 197; 13.135; 337; Od. 11.315.

27. According to Brugmann-Thumb (Griechische Grammatik, 1913, p. 550) γέγηθε means "he has entered in gaiety or happiness and therefore, he is joyful or happy." (Cf. also Delbrück, Vergl. Syn. II. p.172). Chantraine describes it as present perfect (Gramm. Homér. II, p.197). Ruipérez rejects both explanations. He thinks that there is no distinction between γηθέω and γέγηθε ; both mean "to be happy." The perfect does not carry any extra sense other than it is expressed in the original verb γηθέω. (Estructura del sistema de aspectos y tiempos del verbo griego antiguo, p. 50). Perhaps, under the influence of Ruipérez, Lejnieks also thinks that γέγηθε (Od. 6.106) and γηθεῖ are interchangeable, and he cites the following example:

Ἄτρεΐδῃ, νῦν δὲ που Ἀχιλλῆος ὀλοὸν κῆρ  
γηθεῖ ἐνὶ στήθεσσι, ...

[Il. 14.139-40.]

- 'Son of Atreus, now in sooth, the baneful heart of Achilles rejoices in his breast.'

The difference between the present and perfect forms is in degree. Particularly the examples cited above are found in combination with the present forms (viz. εἶδεται and παύζοσι ) which give us a contrast, while γηθεῖ in this context has no such contrast.

28. Several roots have been suggested for this verb: ἄχεύω or ἄχέω (Liddell and Scott, Greek Lexicon), ἀνακίζω (a

reduplicated present from the former) and ἀκαχέω (Liddell and Scott, ibid.). Scholars like Veitch, Schwyzer, Chantraine, have accepted the first two.

29. Some of the Homeric instances, where δειδοίκα occurs, are associated with another verbs (in the present) of kindred meaning. But these Sanskrit examples are cited here to show that the perfect of the verb "to fear" in Sanskrit is also associated with some verbs in the present and with the present meaning, though the context is different in the two texts.
30. These two lines are also cited by Renoult in his Valeur du Parfait, p.14f. He thinks that the perfect form marks the actual state, while the present form of this root shows its entrance into the state ("le parfait marque l'état actuel; le présent, l'entrée dans cet état"), and for the present he cites - bháyante víśva bhúvanā yád ábhrāt (RV.4.6.5). This use of the verb in the (present) passive (indicative) gives the perfect meaning of the verb which describes the state: "all creatures are made terribly afraid when he flashes forth."
31. See Liddell and Scott, Greek Lexicon, He has given the present use of this verb by quoting Coluthus (V/VI A.D.)
32. In one passage, βρέθησι δὲ δένδρεα καρπῷ (Od.19.112) - "and the trees are laden with fruit." is one of a series of presents. The sense obviously is intensive.

But it can only be said in comparison with the perfect that the notion of weight is not stressed as it would have been if the perfect had been used.

33. Curtius (Greek Verb, p.378) thinks that the intensive force of  $\beta\epsilon\beta\rho\acute{\iota}\theta\alpha\sigma\iota\nu$  is less evident than  $\beta\acute{\epsilon}\theta\rho\iota\theta\epsilon$ . But it seems to me that  $\beta\epsilon\beta\rho\acute{\iota}\theta\alpha\sigma\iota\nu$  is equally intensive as explained above. Cf. Delbrück (Vergl. Syn. II. p.186.)

34. Chantraine gives its etymology thus: preverb  $\acute{\alpha}\nu\alpha$  + the thematic perfect  $\omega\gamma-$ . See his Dictionnaire Étymologique de la Langue Grecque, p.94. Cf. also. Frisk, Griechisches Etymologisches Wörterbuch, p.115.

35. The other references are as follows:  $\acute{\alpha}\nu\omega\gamma\alpha$ : Od. 1.269; 3.317; 16.312; 316; 405; 446; 17.279; 20.43; 364; 23.122;  $\acute{\alpha}\nu\omega\gamma\alpha\varsigma$ : Il. 6.382; 14.262; 24.670; Od. 12.284; 15.346; 17.398;  $\acute{\alpha}\nu\omega\gamma\epsilon$ : Il. 11.646 = 778. 16.145; 24.90; Od. 5.276; 15.97; 18.409.

36. This hymn occurs also in AV.9.10.9; SV.1.325; 2.113; MS.4.9.12; 133.10; [and partly in AA.5.3.1.2; TA.4.20.1; Vait.40.7 (= dadrāṇaṃ salīḥasya pr̥sthe); 41.12; N.14.18. BD.7.81.] The meaning of the first line of this hymn is obscure. I have followed the interpretation of Sāyaṇa, who was also followed by Wilson. But I have taken mahitvā with the last foot, while Wilson took it with the third. Griffith's translation of the first line is altogether different. He followed Ludwig. It runs thus: "The old hath waked



the young moon from his slumber who runs his circling course with many round him." Griffith has also taken mahitvā with the third foot; and he has also altered the position of hyah and has joined it with mamāra in order to avoid the grammatical query. So he interpreted the last line thus: "he who died yesterday today is living." But hyah in this context has been interpreted by Sāyana as paredyuh (tomorrow). Considering the structure of the sentence, it would be better if adya is taken with mamāra and hyah with samāna. In the Atharvaveda the first line reads salilasya pr̥sthe instead of samane bahūnām, and the translation of Whitney of the whole Hymn is as follows: "The shaker-apart (? Vidhum) that runs on the back of the sea, being young, the hoary one swallowed; see thou the poesy of the heavenly one with greatness; today he died, yesterday he received breath (sam-āna). Dr. M. Coulson has suggested to me in discussion the following translation: "The grey-haired one has swallowed the moon as it runs in the company of many. Behold the wisdom of the god. By (his) greatness, that he (the moon) is dead today, (yet) it was alive yesterday."

37. Cf. Shakespear<sup>e</sup>:

"What noise is this? Not dead? Not yet quite dead?

I that am cruel am yet merciful;

I would not have thee linger in thy pain."

Othello. Act V.  
Sc. II. L. 85f.

38. The question of τεθναίνην will be discussed under the perfect optative.

39. πέφαι is < \*πεφηται (Cf. ἔπεφνον ), like μεμαώς < \*μεμηώς (Cf. μέμονα, μένος ), γεγάσι < \*γεγηάσι (Cf. γέγονα, γένος ).

40. The intransitive use of the perfect of this verb is also found in Hippocrates (5th B. C.): διεφθορὸς αἷμα "corrupted blood" (Mul. 2. 13. 4) and other later prose writers (See Liddell and Scott, Lexicon, p. 418), but in the drama both in tragedy and comedy, the perfect is used transitively. τὰς ..... ἐλπίδας διέφθορεν (Soph. El. 306); τὰς φρένας διέφθορε ..... μοναρχία (Eu. Hipp. 1014).

41. Here 'is fallen', though archaic, sounds better in order to signify the present tense. 'Has fallen' may suggest past time. This use of 'fall' is not unknown in English. Cf. Shakespeare, Cassio: "What's the matter?"

Iago: My lord is fallen into an epilepsy: This is his second fit; he had one yesterday." [Othello. IV. 1. 50-51.]

.....

Desdemona: "There's fallen between him and my lord an unkind beech:" [Ibid. IV. 1. 237.]

.....

Second Guard: "The star is fallen.

First Guard: And time is at his period." [Antony and Cleopatra. IV. 14. 106-07.]

Apart from Shakespeare, in Jespersen's A Modern English Grammar, part IV, p.39, and B. M. Charleston's Studies on the Syntax of the English Verb, Bern, 1941, p.25f. many examples of this type from English literature are given.

42. Gonda, The Aspectual function of the Rgvedic Present and Aorist, p.167.
43. The form seems to be doubtful; perhaps it could be ἀναβέβρυχε.
44. Exactly the same hymn is found in the Rgveda (1.164.47), but there the perfect Vyūduh is replaced by the present vitudyate. And there is no change in meaning between these two passages.
45. Liddell and Scott's translation is "heaven's gate is committed to them (to open and to shut)". Lexicon, p.668.
46. In the abridged edition of Liddell and Scott's Greek-English Lexicon (Oxford, impression of 1963), ἔμμορα is given as the perfect form of μέμρομαι. But in the Greek-English Lexicon it is not clear whether the form is perfect or aorist, though a note is found in the bracket after the word - "probably aorist". Another perfect form μεμόρηκα (not found in Homer) is cited, and this is used by Nicias. (Vide, Lexicon, p.1098). Scholars like Curtius (The Greek Verb, pp.361,399), Veitch (Greek Verbs, p.437), Monro (A Grammar of the Homeric Dialect, p.24), Delbrück (Vergleichende Syntax, II, p.191), Mutzbauer (Die Grundlagen der Griechischen Tempuslehre, Strassburg, 1909, p.54), Schwyzer (Griechische Grammatik, vol. I,

München, 1939, p.749 and 769; vol. II. 1950, p.264), Chantraine (Grammaire Homérique, vol. I, Paris, 1948, 174, 422, 425) etc.

consider it as perfect. Besides the views of the scholars, the meaning of ἔμμορε also helps us to consider it as perfect.

47. Veitch has given μέρω, μόρω, μορέω ibid. p.437.

48. Veitch, ibid. p.438. Leaf, in his edition of the Iliad, London, 1888, vol. II, p.96f, says: "ἔμμορε is generally regarded as a perf., and to this the 'o' points. But it may possibly be an aorist. In A278 the aor. is as well suited to the context as the perfect, and in E335, λ 338, it seems to be admissible."

49. loc. cit.

50. Cf. Gonda, The Aspectual Function of the R̥gvedic Present and Aorist, p.167.

51. In Aeschylus πέφυκε with πω gives a present meaning:

ἀεὶ δὲ τοῦ παρόντος ἀχθηδὼν κακοῦ  
τρύσει σ'· ὁ λωφῆσων γὰρ οὐ πέφυκέ πω.

[Pr.26-27.]

52. The pluperfect is perhaps a little unusual here. Other editors read the subjunctive form which seems better.

53. In the Avesta, dādrē, traditionally rendered by dhārayet (Cf. Skt. dādhāra) also gives a present meaning in - yā aśm dādrē ('who upholds Righteousness'). [YS.51.8.] Cf. Gray, JAOS, 21, p.131].

54. Similarly, the perfect of the Avestan verb "to stretch", also shows a present meaning in the following:



yāvat anu āpi āite garayō viśastarō vīspām avat aipi draonō

bažat aθaurunaēčā raθaēštāičā vāstryāičā fšuyente ("as far as those mountains are extended, all that distance one is to give a cake to the priest and to the warrior and to the thrifty husbandman").

[YAv.Y.19.8.] Cf. Gray, JAOS, 21, 1900, p.133.

55. Liddell and Scott's translation of the line ποσσὶν ὀρωρέχεται πολεμέζειν is as follows: ("of horses), they stretched themselves with their feet (i.e. went at full gallop) to the fight." Cf. The abridged edn. p.496. But in the Lexicon, it is translated as "they galloped to the fight." (p.1247).

56. This meaning is also evident in the present. For example, ἀμφὶ δ' ἄρ' αὐτῷ βαῖνε (Il. 5.299) where Aeneas took up this protective position over the body of Pandarus.

## Chapter II. The Perfect Subjunctive. §§ 262-78.

1. The form ἐλήκησι (Od. 21.365) is not considered here, because of the controversy surrounding it. Hayman considers it 'perfect subjunctive' (The Odyssey of Homer, vol. III, London, 1882, p.447). Veitch calls ἐλήκω the perfect subjunctive of ἐλημι and refers to Od. 21.365 (Greek Verbs, p.335). Liddell and Scott's dictionary says it is the subjunctive of ἐλήκω (Lexicon, p.828). The meaning of it - εἴ κεν Ἀπόλλων ἡμῖν ἐλήκησι - does not seem to be perfect subjunctive.
2. For the original meaning of the subjunctive the following may be mentioned: Delbruck, Syntaktische Forschungen I, 1871, p 13f;

IV. 1879. p.117f., V. 1888, p.302f; Vergleichende Syntax II, p.302f; Goodwin, Syntax of the moods of the Greek Verbs, p.371ff. E. P. Morris, The Subjunctive in Independent Sentences in Plautus, AJP. Vol. 18, 1897, pp.133-67; J. E. Harry, The Perfect Subjunctive, Optative and Imperative in Greek, CR. Vol. 19, 1905, pp. 347-54, vol. 20, 1906, pp. 100-03; Wackernagel, Vorlesungen über Syntax I, p.230f; Schwyzer-Debrunner, Griechische Grammatik II, p.309f; E. A. Hahn, Subjunctive and Optative, their Origins as Futures, New York, 1953; Chantraine, Grammaire homérique II, p. 206ff; Smyth, Greek Grammar, 1956, p.403f; Gonda, The Character of the Indo-European Moods, 1956, p.68ff; Humbert, Syntax Grecque, 3rd edn. 1960, p.154f; Kuryłowicz, The Inflectional Categories of Indo-European, Ch.IV, pp.136-47.

3. For the anticipatory subjunctive, see, W. M. Gardner Hale, The Anticipatory subjunctive in Greek and Latin, Studies in Classical Philology, vol. I, 1894.
4. In this case let is placed before the subjunctive in English.
5. This future course of action is expressed in the line 407 onward by Eidothea, when she says that in the next morning she will lead Menelaus to that place and lay him there in a row ...
6. It is interesting to note that there are two other examples in the Iliad (8.68; 16.777) exactly similar to the above expression of the Odyssey, where the reading of the text is ἀμφιβεβήκει.

The pluperfect reading is better there from the point of view of the context.

Chapter III. The perfect Optative, §§ 279-93.

1. Apart from those which are already mentioned in the footnotes of the perfect subjunctive, the following is worth noting:  
C. Mutzbauer, Das Wesen des Optative, Philologies, Vol. 62, 1903, pp.626-38; W. Jones, Homeric Optatives in Sophocles, CR. Vol. 24, 1910, pp.118-19; E. Benveniste, Prétérit et optatif en indo-européen, BSL. Vol. 47, 1951, pp.11-20.
2. Except Sanskrit (and partly Avestan), in all other languages this mood has absorbed or has been absorbed into the Subjunctive or the imperative mood.
3. When the optative is used in a potential mood, it is called 'Potential optative.'
4. Cf. the remark of Hamlet before dying:  
"Heaven make thee free of it! I follow thee, I am dead, Horatio."

[Hamlet Act. V, Sc. II, lines 369-70.]

Chapter IV. The Perfect Imperative. §§ 294-314.

1. Besides the works of Gildersleeve, Delbrück, Monro, Kühner-Gerth, Wackernagel, Schwyzer-Debrunner, Chantraine, Humbert, mentioned the before, the following works on Greek imperative are worth noting:

C. W. E. Miller, The Limitations of the Imperative in the Attic Orators, AJP. 13, 1891, pp.399-436; H. D. Naylor, Prohibitions in Greek, CR. Vol. 19, 1905, pp.26-30; W. Headlam, Greek Prohibitions, CR. Vol. 19, 1905, pp.30-36; L. A. Post, Dramatic Uses of the Greek Imperative, AJP. Vol. 59, 1938, pp.31-59; J. P. Louw, On Greek Prohibitions, Acta Classica, Vol. 2, 1959, pp. 43ff.; W. F. Bakker, The Greek Imperative, Amsterdam, 1966.

2. It is difficult to say whether the distinctions between the tenses were always followed by the Greek writers and whether there was any "decisive reason for preferring one tense to the other." See Goodwin, Moods and Tenses, p.23.
3. These examples will be found in the following contexts: ἀνῶχθω: II.11.189; ἀνῶχθι: II.11.204; 15.160; 19.160; 172; 23.158; Od.1.274; 2.113; 17.508; 569; 18.182; 22.483; ἀνῶχθε: Od.22.437.
4. Cf. Shakespeare: "Hear me for my cause, and be silent, that you may hear." Julius Caesar, Act. III. Sc. II. II.13-14.

#### Chapter V. The Future Perfect, §§ 315-332.

1. For the morphology of the future perfect, see, Monro, Homeric Grammar, p.59, §§ 65-66; Wright, Comp. Gk. Gramm., p.304; Schwyzler-Debrunner, Griech. Gramm. I, 1939, p.783f.; Chantraine, Grammaire homérique I, 1948, p.448f; Morphologie historique du grec, 2nd eda, 1961, p.254f.



2. It is neither found in Sanskrit, nor in any other IE. language.  
Some scholars think that the Sanskrit perfect subjunctive serves the purpose of the perfect future (See Whitney's Article in AJP., 42, p. 294). Hopkins (Ibid p. 49ff.) wants to identify it with the desiderative. In Latin, only a few remnants of the reduplicated perfect future are available, otherwise it is formed in a new way.
3. Such as, cecide-ro (κεκαδήσομαι); fefide-rit (πεφιδήσεται);  
liquero ( liquero, λελέξομαι); teligero (τετάξομαι,  
not Homeric); meminero (μεμνήσομαι). Cf. Curtius,  
Greek Verb, p. 435.
4. The periphrastic future perfect with ἔσομαι is absent in Homer.  
In Sanskrit also the periphrastic future perfect does not occur. But the periphrastic future (though extremely rare in the Samhitās) is found in the Brāhmaṇas and abundantly in the Epics and Classical Literature. The uses of the periphrastic future in Sanskrit have been discussed by Whitney (Skt. Gram. § 942ff.), Speyer (Skt. Synt. § 340ff; Vedic Synt. § 183f.), Brühler (Lêitfaden für den Elementencursus des Sanskrit, 1883, p. 118), Delbrück (Alt. Synt. p. 295ff.), Macdonell (Vedic Grammar for Students, p. 347), Thumb (Handbuch des Sanskrit I, 1930, p. 493), Block (L'Indo-Aryan, 1934, p. 303), Sharpe (Handleiding bij der Studie van het Klassieke Sanskrit I, 1943, p. 403), Gonda

(A Critical Survey of the publications on the Periphrastic Future in Sanskrit, Lingua VI, 1956-57, pp.158-79).

5. Homer's line (Od.13.358) is quoted with the reading δεδώσομεν (< δεδεσω, Lat. dederō) in one of the oldest authorities cited by Curtius (Ibid. p.436). But the editors of Homeric texts think that the future perfect is unsuitable there, and so in all the editions the form is given with the simple future δεδώσομεν. I have, therefore, not included it. In later Greek, two other active forms are found - ἴσθηξω and τεθνήξεις.
6. For the meaning of the future perfect, see, Jannaris, Historical Greek Grammar, p.444; Gildersleeve, Syntax of Classical Greek, pp. 120-22; Kühner-Gerth, Ausführliche Grammatik I, pp.179-81; Schwyzer-Debrunner, Griech. Gramm, II, pp.286ff., Chantraine, Grammaire homérique, II, p.200f.; Humbert, Syntaxe Grecque, p.151f.
7. As regards the 'completeness of an action in future' Gonda explains it thus: "In emotional speech, under the influence of strong desires, fixed ideas, fear or other preoccupations of the mind the border-lines between facts and possibilities, between reality and imagination, between present and future are apt to fade away, and events and occurrences which may take place or are only to be expected to become actual are often represented as accomplished facts." Lingua, VI, p.166.

8. This form is dubious in nature: it could be (due to  $\kappa\epsilon$ ) subjunctive or future perfect. But the scholars mentioned in footnote 1 have regarded it as a future perfect form, and so, this is included here. In Liddell and Scott's Lexicon too, this is regarded as a future perfect, but the form cited is  $\kappa\epsilon\kappa\lambda\eta\sigma\omicron\mu\alpha\iota$  with this reference (Il. 3.138). See Ibid. p.866.
9. Monro (Homeric Grammar § 326.3) takes  $\mu\eta\ \pi\acute{\omega}\varsigma\ \dots\ \kappa\epsilon\chi\omicron\lambda\acute{\omega}\sigma\epsilon\tau\alpha\iota$  as a final clause 'so that Zeus may not be angry.' But this is one of the rare examples of  $\mu\eta$  with the future after verbs of fear, caution, or danger.
10.  $\kappa\epsilon\phi\iota\delta\eta\sigma\epsilon\tau\alpha\iota$  is regarded as Epic future formed from the base of the Epic reduplicated aorist 2  $\kappa\epsilon\phi\iota\delta\omicron\mu\eta\nu$  used by Homer in optative  $\kappa\epsilon\phi\iota\delta\omicron\zeta\mu\eta\nu$ ,  $\kappa\epsilon\phi\iota\delta\omicron\iota\tau\omicron$ , Od. 9.277, Il. 20.464. Cf.  $\kappa\epsilon\phi\iota\delta\acute{\epsilon}\sigma\theta\alpha\iota$  (Il. 21.101). See Liddell & Scott, Lexicon, p.1920.
11.  $\kappa\epsilon\kappa\alpha\delta\eta\sigma\epsilon\iota$  is a future formed from the Epic reduplicated 2nd aorist  $\kappa\acute{\epsilon}\kappa\alpha\delta\omicron\nu$  of  $\chi\acute{\alpha}\zeta\omega$ . See Veitch, ibid. p.695; Liddell and Scott, Lexicon, p.1969.

#### Chapter VI. The Pluperfect, §§ 334-413.

1. Like the reduplicated perfect, the reduplicated pluperfect in Latin practically died out owing to the influx of sigmatic aorist forms into the perfect system. On the other hand, it is formed differently with the help of an auxiliary. For the formation of the Latin pluperfect, see,

W. M. Lindsay, The Latin Language, Oxford, 1894, p. 509; L. R. Palmer, The Latin Language, London, 1954, pp. 275-76.

2. For the origin and meaning of the Augment, vide, R. Garnett, On the Origin and Import of the Augment in Sanskrit and Greek, Proc. Phil. Soc. Vol. I, 1844, p. 265 ff; J. Davis, On the Temporal Augment in Sanskrit and Greek, Hertford, 1865. A. H. Sayce, The Origin of the Augment, Trans. Phil. Soc. 1885-87, pp. 652 ff.
3. In Sanskrit the augment is also found in the conditional tense (= future tense - lṛñ), when the non-completion of an action is to be understood (līñ nimitte lṛñ kriyātipattaau, Pā. III. 3.139).
4. J. Avery, The Unaugmented verb-forms of the Rig and Atharvavedas, Proc. AOS, 1884, pp. XI f; JAOS, vol. 11, p. 326 f.
5. In Sanskrit some forms, such as, ajabhartana (<bhr; to bear), acucyavītana (<cyu, to move) etc. are formed with ta(na) which is of very doubtful origin. See Macdonell, Vedic Grammar, § 495 (footnotes) and Whitney Sanskrit Grammar, § 868a.
6. In Greek the pluperfect endings are similar to the first aorist, except in the singular number, where they are contracted.
7. Caṽi (Pā. VI 1.11). The reduplication takes place only in the case of a non-reduplicated root when the caṽi - suffix of the aorist follows.
8. Pā. III. 1.20, 21 for nīñ (= sense of causative) and ñic (causative) respectively; and III. 1.43, 44 for aorist cli and sic suffixes which stand for the formation of the aorist.



9. ni-sri-dru-srubhyaḥ kartari caṇ (Pā. III. 1. 48). Thus we have aśis'rayat ('he served or caused to serve'), adudravat ('he ran'), and asusravat ('it flowed').
10. The forms like ārdidat (<ardī, to cause to destroy), apūpūḡan (<pūjī, to make honour), and ajigrahat (<grāhī, to cause to take) are found in the Bhāṭṭikāvya (circa 7th Cent. A. D.).
11. Macdonell, Vedic Grammar, p. 364.
12. E. V. Arnold, Sketch of the Historical Grammar of the Rīg- and Atharvavedas, JAOS, Vol. 18, 1897, pp. 328-30, § 410.
13. A Practical Grammar of the Sanskrit Language, London, 1863, p. 100 f (for the list of some of the forms of the reduplicated aorist).
14. Paul Thieme, Das Plusquamperfectum im Veda, Göttingen, 1924.  
Here the author discusses at length the position of the pluperfect in the vedas, but most of them are descriptive and not analytic.
15. This is the primary meaning of the pluperfect, for which, see the works of Gildersleeve, Goodwin, Wackernagel, Schwyzer, Chantraine, Humbert, as mentioned before.
16. Wackernagel (Vorlesungen über Syntax, I, pp. 185-86) and Humbert (Syntaxe Grecque, p. 150) are of opinion that a 'resultative pluperfect' is possible in those cases whose perfects show a resultant action.
17. For this term, see R. L. Rose, The Durative and Aoristic tenses in Thucydides, Supplement Language, Language Dissertation no. 35, vol. 18, no. 1. 1942, p. 7.

18. Ibid, p. 7.
19. Kühner-Gerth, Ausführliche Grammatik II, § 385. 5.
20. Rose, in his article quoted above, has discussed the point from Thucydides. His remarks also apply to a certain extent to Homer.
21. Chantraine explains it as being formed from  $\epsilon\phi\epsilon\phi\omicron\rho\gamma\epsilon\iota > \eta\phi\omicron\rho\gamma\epsilon\iota$  by metathesis quantitatis, and he cites  $\epsilon\phi\nu\omicron\chi\omicron\epsilon\iota$  (Cf. Od. 20.255)  $< \eta\omicron\iota\nu\omicron\chi\omicron\epsilon\iota$ , and  $\epsilon\phi\kappa\epsilon\iota$  (Cf. Od. 24.295,  $\epsilon\kappa\epsilon\phi\kappa\epsilon\iota$ ), all being from forms with initial  $\phi$  in support of his statement. Cf. Grammaire Homérique, I, p.480.
22. 'That upon everyone of them the bonds of death had been fastened.'  
 $\kappa\epsilon\phi\omicron\rho\alpha\tau\alpha$  can mean, 'concretely, the ends of a rope or, abstractly, the completion, execution of a deed.' There is a suggestion of both meanings here, but the notion of binding is emphasized in  $\epsilon\phi\eta\kappa\tau\omicron$ .
23. Delbrück (Syntaktische Forschungen IV, p.95) calls these following examples intensive. The fact is that the intensity of these pluperfect forms lies in their being used at the end of a series.
24. Some scholars, such as, Gildersleeve, Goodwin, Wackernagel, Schwyzer, Chantraine, Humbert in their respective treatises, consider that the pluperfect in those instances is equivalent to the imperfect or aorist.
25. The present meaning of the pluperfect is extremely rare, if not totally absent.  $\acute{\alpha}\nu\omicron\gamma\epsilon\iota$ , therefore, in those instances where the sense is present, could be interpreted as third person singular, as if from  $\acute{\alpha}\nu\omicron\gamma\omega$ , from which we have an imperfect  $\acute{\alpha}\nu\omega\gamma\omicron\nu$ , future  $\acute{\alpha}\nu\omicron\gamma\omega$ , and the

first aorist ἤνωξα. In Od. X. 263 ἤνώγεα has a variant reading ἤνωγον which might suggest that these forms belong to ἀνώγω. Below are given the passages with ἀνώγει:

ἥ ποῦ τίς σφιν ἐνίσπε θεοπροπίων ἐθ' εἰδώς,  
ἥ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει.  
[Il. 6. 438-39.]

- 'Whether someone well-acquainted with divinations told them, or haply their own spirit urges and bade them.'

τῶν νῦν ὃν τινα θυμὸς ἐμοὶ μαχέσασθαι ἀνώγει,  
[Il. 7. 74.]

- 'Of whom (i. e. of all the Achaeans) now whomsoever his mind urges to fight with me.'

ἀλλὰ ποῦ αὐτὸν θυμὸς ἐποτρύνει καὶ ἀνώγει,  
[Il. 15. 43.]

- 'But perhaps his mind urges and impels (him).'

σε δ' ὅ' ὑπεξάλασθαι ἀνώγει  
χεῖρας,  
[Il. 15. 180-81.]

- 'But he bids you avoid his hands.'

νῦν αὐτὸς ἐποτρύνει καὶ ἀνώγει.  
[Il. 15. 725.]

- 'Now he (Zeus) himself urges us and gives commands.'

ἦ θ' ὅμα μητρὶ θέουσ' ἀνέλεσθαι ἀνώγει,  
[Il. 16. 8.]

- '[Like an infant girl] who runs by her mother's side and bids her take her up.'

ἐπεὶ οὐδ' ἐμὲ θυμὸς ἄνωγε(ν)  
ζῶειν οὐδ' ἀνδρεσσὶ μετέμμεναι,  
[Il. 18. 90-91.]

- 'Since neither does my mind commands me to live nor to consort with men.'

κεφαλὴν δέ δ' θυμὸς ἄνωγε [Il.18.176.]

- 'And his mind commands him to fix his head.'

κέκλυτέ μεν, πάντες τε θεοὶ πάσαι τε θεάιναι,  
δορ' εἰπω, τὰ με θυμὸς ἐνὶ στήθεσσιν ἄνωγε. [Il.19.101-02.]

- 'Hear me, all the gods and all the goddesses, so that I may speak the things which my mind in my breast bids me.'

ἦ σέ γε θυμὸς ἐμοὶ μαχέσασθαι ἄνωγε. [Il.20.179.]

- 'Does your spirit bid you fight with me?'

ἔλσειν τέ δ' θυμὸς ἄνωγε. [Il.22.142.]

- 'And his mind commands him to seize (her).'

εἰ δὴ πρόφρονι θυμῷ Ὀλύμπιος αὐτὸς ἄνωγε. [Il.24.140.]

- 'If indeed with earnest mind the Olympian god himself bids it.'

αἰνῶς γάρ μ' αὐτὸν γε μένος καὶ θυμὸς ἄνωγε  
κεῖσ' ἵεναι ἐκὶ νῆας ἔσω στρατὸν εὐρὺν Ἀχαιῶν. [Il.24.198-99.]

- 'For my might and mind bid me terribly to go there to the ships into the wide army of the Achaeans.'

ἔσπερ' οὖς δ' ἐκὶ νῆα θοὴν ἀγέρεσθαι ἄνωγε. [Od.2.385.]

- 'And she (Athene) bids them to assemble at evening to the swift ship.'



τὸν νῦν σ' ἡνώγειν ἀποπεμπέμεν ὅττι τάχιστα·  
[Od. 5.112.]

- 'Now Zeus bids you to send him on his way with all speed.'

εἰ μιν κεῖνος ἐποτρύνει καὶ ἀνώγει,  
[Od. 5.139.]

- 'If he (Zeus) urges and commands him.'

ὥς καὶ ἐγὼ πένθος μὲν ἔχω φρεσίν, ἣ δὲ μάλ' αἰεὶ  
ἔσθήμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων  
ληθάνει ὅσσ' ἔπαθον, καὶ ἐνικλησθῆναι ἀνώγει.  
[Od. 7.220-21.]

- 'Thus I have grief in my mind, but it always strongly bids me eat  
and drink and makes me forget all things whatever I have suffered  
and commands to fill myself.'

ἡλός, οἶνος γὰρ ἀνώγει  
[Od. 14.463-64.]

- 'For maddening wine bids (= urges) me.'

τῶν δ' ἄλλων ὅτινα κραδίη καὶ θυμός ἀνώγει,  
εὐδότη ἐξελεσθόν·  
[Od. 15.395-96.]

- 'But of the others, if anybody's heart and spirit bid him, let him  
go forth and sleep.'

ἄχρημοσδνη γὰρ ἀνώγει  
[Od. 17.502.]

- 'For want compels him.'

φάσθαι δέ με θυμός ἀνώγει.  
[Od. 21.194.]

- 'But my spirit bids me tell this.'

26. It has a variant reading ἤνωγον, for which vide my notes above.
27. The pluperfect termination is itself irregular e for ei.
28. The perfect and pluperfect active of ἀπαύω are used intransitively. This verb is formed from a reduplication of the root \*ap- (Cf. the aorist middle participle ἄρμενος ).
29. In the following τέτυξο behaves like a reduplicated aorist:  
νῦν δέ σ' ἀτιμῆσουσι· γυναῖκός ἄρ' ἀντί τέτυξο.  
[II. 8. 163.]  
- 'But now they (i. e. the Greeks) will dishonour you, for you are in fact like a woman.'
30. Delbrück thinks that the 'so-called pluperfect is almost invariably used as an imperfect' (Vergleichende Grammatik II, p. 227 ).

Chapter VII. The Perfect Infinitive §§ 414-439.

1. The accusative, ablative-genitive cases are also recognised as being among the origins of infinitives, see Schwyzer, Griechische Grammatik, II, p. 358f; Cf. also Whitney, Sanskrit Grammar § 969, p. 349.
2. See Kurylowicz, The Inflectional Categories of Indo-European, pp. 158-67. for the meaning of the infinitive.
3. For the uses of perfect infinitive, see, Goodwin, Moods and Tenses, p. 22 f; Wackernagel, Vorlesungen über Syntax, I, pp. 257 ff; Schwyzer, ibid, pp. 363 ff.
4. This line has been suspected by many editors of being spurious.

5. εἰπυθαῖ here means 'protect', 'to be upon your guard against', but in the sense of 'comprehend' it is dubious.
6. Wackernagel would prefer to read τετερυχέσθαι, see Sprachliche Untersuchungen zu Homer, Gottingen, 1916, p.249.

Chapter VIII. The Perfect Participles, §§ 440-490.

1. For the use of the participle in general (where the question of the perfect participle is touched upon), see, J. A. Paley, On some peculiarities in the use of future participles of Greek verbs, JP. Vob. 18, 1878, pp. 79-82; Delbrück, Syntaktische Forschungen IV, p.125; V, p.381; Vergleichende Syntax, II, pp. 476-97; T. D. Seymour, On the use of the aorist participle in Greek, Proc. Am. Phil. Ass. Vol. 12, 1881, pp. 88-96; Fr. Carter, On some uses of the aorist participles, CR. Vol. 5, 1891, pp. 3-7, 248-53; Monro, Homeric Grammar, §§ 243-46; Jannaris, Historical Greek Grammar, pp. 489-506; Wackernagel, Vorlesungen über Syntax I, pp. 281-94; Schwyzer, Griechische Grammatik, II, p. 385 ff; Chantraine, Grammaire Homérique II, pp. 319-29; Humbert, Syntaxe Grecque, p.129 ff. Gonda, The Aspectual function of the Rgvedic Present and aorist, pp. 152-58. Most of these scholars agree in saying that the perfect participle is mainly used to indicate a completed action with permanent result. But the subject is not elaborated at great length.
2. The use of the perfect participles is very limited in Vedic and Classical languages, and the forms are substituted in place of lit (= perfect tense), and are formed by adding vas (<kvasu) to the active and āna (<kānac) to the middle voices (Chandasi lit, Pā. III.2.105; litah kānajvā, Pā. III.2.106;

kvasus'ca, Pā. III.2 107). In Classical Sanskrit the perfect participial forms of sad, vas, s'ru (Cf. bhāṣāyām sada-vasa-sfuvah, Pā. III.2.108) are used. But poets often make use of the other roots as well, such as, sthā, gam, han, vid, vis and drs etc. Amongst the forms by āna we meet with anūcāna and anās'vāna only. Cf. also Speiher, Sanskrit Syntax, p.279f; Vedische und Sanskrit-Syntax, p.62, S 202; Whitney, Sanskrit Grammar, § 805 f. Macdonell, Vedic Grammar, p.362f; A Vedic Grammar for Students, p.328 f.

3. Sometimes a perfect participle may indicate the force of a pluperfect; e.g. ὁ πρόσθε κεκτημένος (Sophocles, Philoctetes, 778) - 'he who possessed it before'. Here πρόσθε may help to suggest the sense of the pluperfect. See Smyth, Greek Grammar, p. 420.
4. As the dative is not easily explained, in his edition Monro emends it to the genitive κεκοθυίης. κεκοθ- (< πῶσχω) stands for κεκονθ- as πῶθος to κένθος from a root κηθ → κηθσκω > πῶσχω.
5. βεβρωκὼς βοός .... 'having eaten of a field ox', a partitive genitive.
6. It is better to take ποτικεκτηνῆαι as perfect participle of ποτικίπτω (Cf. Od.14.354 and 22.362) than from ποτικτῆσω, though this would have a similar form (Cf. κεκτηῶτες in Od.14.474).
7. κεκορυθμένος (< κορύσσω) simply means 'armed, equipped with' or it could mean 'clad in armour'. But Telemachus has no defensive armour at present (Cf. XXII, 113) where we are informed how, after obtaining armour from the treasury, he 'girded the bronze about his own body first.'



8. πεκαλαγμένον ἄζη = 'defiled with mould or dust.'
9. Loeb translates this passage as follows: "And with him, bearing blazing torches, went true-hearted Euryclea."
10. In Il. 20. 442 there is a different reading in the second half: κατακτάμεναι μενεαίωνων 'furious to slay (him).'
11. The form βεβῶσα for βεβαυσα ( βάλω ) occurs, only here in Homer. For the comment, see Chantraine, Grammaire Homérique, p. 431.

Conclusion. §§ 490 - 498.

1. As P. S. Costas has said, in modern Greek, "there are only two verb-stems, present and aorist, and three tenses, present, imperfect and aorist. The others are formed periphrastically. The future has two forms, one denoting continuous action (not found in Classical Greek), e.g. ἐὰν γράφω, the other aoristic or indefinite action, ἐὰν γράψω. The older forms of the perfect and pluperfect are ἔχω, εἶχα γραμμένο, and εἶμαι, ἦμην γραμμένος, but after 1500 A.D. these are replaced by ἔχω, εἶχα γράφει and ἔχω, εἶχα γράφει." An outline of the History of the Greek Language, etc. Chicago, Illinois, 1933, p.104.
2. I have already quoted some examples from other writers in the course of my discussion under the various categories, (vide footnotes, 10 ff. of the sections §§ 67 - 261) in Chapter I. In the treatises of Goodwin,

Jannaris, Gildersleeve, Delbrück, Wackernagel, Chantraine, Schwyzer, Humbert, some more examples are given.

3. Histoire du Parfait Grec, pp. 146 ff; 239 f.
4. See Whitney's article, On the Narrative Use of Imperfect and Perfect in the Brāhmaṇas, Trans. Amer. Phil. Assoc. 23, 1892, pp. 5-34, where he has developed the subject.
5. Wackernagel (Studien zum griechischen Perfectum, pp. 3 ff.) and Chantraine (Histoire du parfait grec, pp. 12-14, 121-45, 146 ff.) think that resultative perfect is post-Homeric. In his Vorlesungen über Syntax, I. pp. 166 ff., Wackernagel has slightly modified his views.
6. Such as, Pindar, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, Aristophanes, Xenophon, Plato, Aristotle, Demosthenes, etc. The use of the perfect by some of these authors has been studied ~~for which see~~ in the works mentioned before.
7. For the gnomic perfect, see Goodwin, Moods and Tenses of the Greek Verb, pp. 53-56; Jannaris, Historical Greek Grammar, § 1867; Gildersleeve, Syntax of the Classical Greek, § 257. The other writers, such as Delbrück, Wackernagel, Chantraine, Schwyzer, Humbert, do not say anything on the gnomic perfect. In Sanskrit, I have come across at least one instance in the Sāmaveda, where the perfect is used in a gnomic sense: na sīm adevā āpa tat (I. 268) - 'No godless man has attained (or attains) that (i.e. wealth).' The same passage is also

found in the R̥gveda, where the aorist is used instead of the perfect.

8. See Atkinson, Greek Language, p. 145 who has quoted one example from Xenophon.
  9. Ibid, p. 145 (example from Xenophon)
  10. Gildersleeve, Syntax of Classical Greek I, § 233. Smyth, Greek Grammar, § 1949.
  11. Some attempts have been made in the works of the authors already mentioned.
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## ABBREVIATIONS

- AJP = American Journal of Philology, Baltimore.
- Altira. verb = Das altiranische Verbum in Formenlehre und Syntax by C. Bartholomae.
- Alt. Syn. = Altindische Syntax by B. Delbruck.
- Alt. Temp. = Altindische Tempuslehre by B. Delbruck.
- AO = Archiv Orientalni, Praha.
- AOH = Acta Orientalia, Academiae Scientiarum Hungaricae, Budapest.
- AORM = Annals of Oriental Research, Madras University.
- Ausführliche Grammatik = Ausführliche Grammatik der griechischen Sprache by R. Kühner and B. Gerth.
- BB = Beiträge zur Kunde der indogermanischen Sprachen, herausg. von A. Bezzenger.
- BDC = Bulletin of the Deccan College Research Institute, Poona.
- BSL = Bulletin de la société de linguistique de Paris. Paris.
- BSOAS = Bulletin of the School of Oriental and African Studies. London.
- Class. Phil. = Classical Philology, Chicago.
- Comp. Gk. Gram(m). = Comparative Grammar of the Greek language by J. Wright.
- Comp. Gram(m). = A Comparative Grammar of the Indo-Germanic languages, English translation by J. Wright, R.S. Conway, and W.H.D. Rouse.
- CR = The Classical Review. London.
- Estructura del sistema = Estructura del sistema de aspectos y tiempos del verbo griego antiguo by M.S. Ruipérez.
- FL = Foundations of Language. Dordrecht. The Netherlands.

Greek-Eng. Lexic. = A Greek-English Lexicon by H. G. Liddell and  
Greek Lexicon R. Scott.  
Lexicon

Gri(ech). Gram(m) = Griechische Grammatik by E. Schwyzer.

Homeric Grammar = A Grammar of the Homeric Dialect by D. B. Monro.

IF = Indo-germanische Forschungen. Zeitschrift für  
Indogermanistik und allgemeine Sprachwissenschaft.  
Berlin.

IJ = Indo-Iranian Journal, 's-Gravenhage.

IL = Indian Linguistics. Journal of the Linguistic Society of  
India, Poona.

JAOS = Journal of the American Oriental Society, New Haven,  
Conn.

JRAS = Journal of the Royal Asiatic Society of Great Britain  
and Ireland. London.

Moods and Tenses = Syntax of the Moods and Tenses of the Greek Verb  
by W. W. Goodwin.

PBB = Beiträge zur Geschichte der deutschen Sprache und  
Literature, begründet von H. Paul und W. Braune.  
Halle (Saale).

Proc. AOS. = Proceedings of the American Oriental Society. New  
Haven, Conn.

RBPh = Revue belge de Philologie et d'histoire, Bruxelles.

Skt. Gram(m). = A Sanskrit Grammar by W. D. Whitney.

Skt. Syn. = Sanskrit Syntax by J. S. Speijer.

Time, Tense, and the Verb = Time, Tense, and the Verb, a study in  
theoretical and applied linguistics with particular  
attention to Spanish by W. E. Bull.

Trans. Philo. Soc. = Transactions of the Philological Society.  
London.

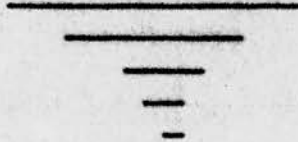
Trans. and Proc. Amer. Phil. Assc. = Transactions and  
Proceedings of the American Philological  
Association, Boston. Mass.



Ved. Syn. = Vedische und Sanskrit-Syntax by J. S. Speyer.

Verglei. Syn = Vergleichende Syntax by B. Delbrück and  
K. Brugmann.

ZDMG = Zeitschrift der deutschen morgenlandischen Gesellschaft.  
Wiesbaden.



yad akṣaram paribhraṣṭam mātṛāhīnañ ca yad bhavet /  
pūrṇam bhavatu tat sarvaṁ tvat-prasādāt sarasvati //

- 'If a syllable (lit. letter) is dropped out, if there is any lacuna  
in a prosodial measure, let all that be filled up, O Sarasvati, by  
your grace.'

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